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THE NEBRASKA ENGLISH CURRICULUM FOR GRADE NINE FOCUSES ON THE CONCEPT OF GENRE AND ACCOMPANYING LITERARY ATTITUDES AND DEVICES. SATIRE, COMEDY, AND THE EPIC ARE THE SUBJECTS OF THE LITERARY PROGRAM. LANGUAGE AND COMPOSITION STUDIES, BUILDING UPON EIGHTH-GRADE LANGUAGE HISTORY AND SYNTAX UNITS, CENTER ON GEOGRAPHIC AND SOCIAL DIALECTS, PHONOLOGY, SENTENCE SYNTAX, AND COMMON USES FOR LANGUAGE. THE TEACHER IS URGED TO APPLY THE SUBSTANCE OF LANGUAGE UNITS TO THE SUBSEQUENT STUDY OF LITERATURE. ASSIGNMENTS, LEADING STUDENTS TO ANALYZE, DRAW UPON, AND PRACTICE CONCEPTS PRESENTED IN THE LITERATURE AND LANGUAGE UNITS, INCLUDE CRITICAL DISCUSSIONS OF SPECIFIC GENRES AND PASSAGES, FORMULATION OF RELEVANT QUESTIONS IN READING LITERATURE, AND COMPOSITION OF LIMERICKS, FABLES, AND SATIRES. TEACHER PACKET SECTIONS CORRESPOND TO UNITS OF THE COURSE--(1) "THE IDEA OF KINDS--ATTITUDE, TONE, PERSPECTIVE," (2) "SATIRE--FORMAL AND MENIPPEAN," (3) "THE IDEA OF A PLAY--THE GREEK, THE RENAISSANCE, THE MODERN," (4) "COMEDY," (5) "THE EPIC," (6) "DIALECT," (7) "PHONOLOGY," (8) "SYNTAX AND THE RHETORIC OF THE SENTENCE," AND (9) "THE USES OF LANGUAGE." EACH SECTION CONTAINS A TABLE OF CONTENTS, A BACKGROUND ESSAY ON MATERIAL TO BE STUDIED, RECOMMENDED TEACHING PROCEDURES, A TEACHER'S BIBLIOGRAPHY, AND ILLUSTRATIVE MATERIALS FOR CLASSROOM USE. THIS MANUAL IS AVAILABLE FROM THE UNIVERSITY OF NEBRASKA CURRICULUM CENTER, 231 ANDREWS HALL, LINCOLN, NEBRASKA 68508. THE RELATED STUDENT PACKET FOR GRADE NINE IS TE 000 064. (RD)

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18

A CURRICULUM FOR ENGLISH

Grade 9

Teacher Packet

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A CURRICULUM FOR ENGLISH

Teacher Packet

General Introduction to the Units

Ninth Grade

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UNITS:

1. The Idea of Kinds: Attitude, Tone, Perspective
2. Satire: Formal and Menippean
3. The Idea of A Play
4. Comedy
5. The Epic
6. Dialect: Geographic and Social
7. Phonology
8. Syntax and the Rhetoric of the Sentence
9. The Uses of Language

Introduction: Ninth Grade Program

The first unit in the ninth grade literature program sets the theme for the whole literature program at the level. It concerns the concept of genre. The idea of genre is, of course, not simply an idea having to do with marrative structure; it has to do with kinds of diction, decorum, and literary postures which go with the narrative structure. As a consequence, the first unit studies not only the conception of genre but some of the shorter genres: the literary attitudes and devices which go with them (attitude, tone, perspective). The literature program then turns to the study of three significant classical genres: satire (formal and menippean satire) comedy, and epic. The satire unit draws on a variety of periods but concentrates most heavily upon two relatively modern satires: George Orwell's Animal Farm and Leonard Wibberly's The Mouse That Roared.

(1) The comedy unit takes up comedy as it appears in three separate historical periods--the "Modern" period, the "Classical" period and the "Renaissance" period. In order to prepare students for the study of comedy and, indeed, for the study of dramatic literature generally, "The Idea of a Play", a unit concerning the stage machine, the stage company, the acting traditions of three great theatres, is included before the comedy unit. Its purpose is not to force students to become producers or directors or actors. Rather, it is to give them some sense of the kind of reading and the kind of interpretation which is appropriate to the understanding of dramatic literature.

(2) The unit on the epic takes up the most ancient of classical epics, the Odyssey; it is a unit which should be related to the eighth grade unit on the epic hero (Beowulf and The Song of Roland). Whereas the emphasis of the eighth grade unit is upon the character of the epic hero, the emphasis of the ninth grade unit is upon the epic form as it was adumbrated by Homer. The form of the epic as it is known to classical and neoclassical writers is essentially that created by Homer: the journey and the great battle. This was the form which was adopted by Virgil and the form which exercised a heavy influence upon such writers as Spenser and Milton.

One set of language and composition units for this level is concerned with dialects, geographic and social dialects, and phonology and the uses of language. These three subjects are interrelated. Dialects are partially defined by phonological differences. The history of the language and the study of dialects are very closely related. One cannot understand the varieties of American dialects apart from some understanding of the linguistic history which lies behind them. (See eighth grade unit "History of the Language). One further gain which may be implicit in these two units is that they may give students some understanding of the nature of usage, of how they came to have the usage concepts they do have and how it is that opinions differ rather radically in the area of usage. To understand the evolution of English and its varieties is to understand something of the futility of prescriptive attitudes toward usage. To understand the history of the language is also to understand that the efforts of the pedagogue to eradicate so-called usage errors are pretty largely futile efforts. The third unit concerning language which has been devised for the ninth grade is a unit which builds both upon the eighth grade unit concerning "Morphology and Syntax" and the eighth grade unit concerned with "Words and Their Meanings". "Syntax and the Rhetoric of the Sentence" is very closely related to the linguistic description of syntax. The fourth unit, "The Uses of Language," also builds upon the eighth grade units "Syntax" and "Words and Their Meanings." This unit makes students conscious of eight common purposes for which language is used.

Once any language unit has been taught, the teacher should apply its substance to the literature of the literature units which he teaches thereafter. Phonological insights may be developed further in the study of literature, especially in the study of poetry. Dialectal variation, both geographic and social, is displayed in both the satire and the comedy units. An understanding of "Syntax and the Rhetoric of the Sentence" and "The Uses of Language" may intensify the students' understanding and appreciation of the professional writers' work. The teacher should have the student examine the principles of both units as he studies the succeeding literature units.

A CURRICULUM FOR ENGLISH

Teacher Packet

THE KINDS: ATTITUDE, TONE, PERSPECTIVE

Grade 9

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I. Attitude, Tone, Perspective

   A. Attitude: an author and his audience

   B. Tone: the dramatizing of the speaker's "character"
      (ethos)

   C. Perspective: the author's stance toward his subject
      (genre and stylistic level)

II. Genres

   A. The Epigram

   B. The Limerick

   C. The Parable

   D. The Fable

   E. The Pastoral

   F. The Ode

The Kinds: Attitude, Tone, Perspective

Grade 9

Position in Grade:

A. Literature: Form and Idea

1. The Kinds: Attitude, Tone, Perspective
2. Satire
3. The Idea of the Play
4. Comedy
5. The Epic Form: The Odyssey

B. Language

1. Phonology
2. Dialects
3. The Uses of Language
4. Micro-Rhetoric: the rhetoric of the sentence

Tracks Covered: To be adapted to all three

I. Attitude, Tone, Perspective

The fact that a piece of writing has been created by a human being means that in many ways that human being is involved in his work and with his audience or reader; he must decide who he will present himself as being--who will be the main speaker in his work--and how this speaker will talk to his audience and about his subject. No matter how objective any writer might choose to be,no matter how much he might want to conceal himself, he cannot avoid establishing a relationship with his subject and audience and presenting himself in relationship to that audience as a certain kind of man. Even the natural scientist involved in the process of describing or explaining a natural phenomenon reveals something of himself. Needless to say, a literary man, dealing as he so often does with the inner life of man, makes certain commitments and expresses a vision. No two writers will treat the same subject in the same way because no two writers have sets of senses which enable them to see and communicate their visions of the same subject in an identical fashion. For example, the truth of this condition of men is made evident when we examine the work of the graphic artist or painter. If we take a painter's picture of a natural scene, such as Cezanne's picture of Mont Sainte-Victoire, and place it beside a photograph of the same scene, we will see more clearly how the artist's vision is uniquely his own and how his creative skills operated with the same uniqueness. Or if we place the picture of one painter beside that of the other, both of which used the same physical scene and position, we shall see how much the two artists differ. A case in point is Chiang Yee's "Cows in Derwentwater" and the same scene painted by an anonymous artist. A writer can write only what he can "conceive," whether it be as macabre a view as that of Poe in "The Masque of the Red Death" or in "The Fall of the House of Usher." Anyone who has read Mark Twain, Charles Dickens, Jane Austen, or any other author of recognized reputation is acutely aware of the differences of their respective conceptions, their views of the world, in fact, their individual worlds. We may separate into three categories the ways in which literary works present material:

(1) The author's attitude: the assumptions that he makes about his audience, his stance toward it, i.e., in rhetorical terms, his pathos.
(2) The author's tone: the manner in which the speaker in the work, the voice which we hear talking, presents himself and his character--in rhetorical terms, ethos.
(3) The author's perspective: the slant of "light" in which he presents his subject--in classical rhetoric implicit in choice of genre and stylistic level.

A. Attitude: an author and his audience.

The attitude of an author implicit in his work may be defined as his attitude toward his reader (pathos). Originally, literature was oral. The orator or poet addressed himself to a living audience. As occasion demanded it, he could alter his work to suit a particular audience. Speaking to an audience who has just lost an important battle demands an attitude quite different from that which the same poet or orator might use with an audience which has just won an important battle. The writer, as opposed to the orator or poet, does not have this same kind of flexibility. Once it has been written, his work remains the same. It cannot adjust itself to varying kinds of readers. Writers may assume various kinds of readers. Although these readers may be widely varied, writers usually try to have in mind some one or some kind of person with whom they can establish rapport. The writer assuming a friendly reader is likely to be informal in his style; a writer assuming a hostile reader is likely to be formal, even guarded, in his manner of writing. Thus the writer's attitude toward either kind of reader is reflected in his choice of vocabulary, his allusions, his figurative language, his examples, his structure, even his choice of literary form. Between these two extremes in the natures of the readers, we will find gradients of attitude paralleling the several kinds of readers to whom a writer may address his work.

B. Tone: the dramatizing of the speaker's "character" (ethos).

The word tone has its origin in oral communication. For example, a person may say, "You are my best friend." But whether these words communicate an honest attitude of the speaker toward the one addressed, making the one addressed feel that he is a truly valuable person to the speaker, or whether the words communicate an ironic intention, suggesting that, "You aren't much, but still you're my best friend," depends upon the tone of voice, the stress, and perhaps even the facial signals of the speaker. Since the writer has few means of including these signals in the written language, he has to use whatever the written language affords him to suggest the intention of his communication: what his mettle is at the moment he writes and what his general character is. The choice the writer makes between two words which have almost the same meaning--for example, plump or fat--may mean the difference between presenting oneself as friendly or unfriendly, indulgent or critical. The choice of figurative language suggests the lightness or seriousness of the writer; his honesty, serenity, his simplicity or complexity, his intellectual or anti-intellectual character. The selection of examples to illustrate a generalization suggests what a man wishes to be taken for. Whichever tone the writer wants to establish, he attempts to make sure that all the elements of his writing come into harmony and work toward establishing a particular tone. For example, read William H. White's account of the death of his daughter, the obituary which he prepared for the Emporia (Kansas) Gazette. (See activities addressed to the student.) The language is colloquial, and yet it serves, primarily because of the contrast between it and the seriousness of the subject, to evoke without false sentiment the genuine expressions of grief that the father feels for a daughter who had died before reaching maturity. It tells us about the father's character as it is tried by death.

C. Perspective: The author's stance toward his subject (genre and stylistic level).

We may consider perspective apart. The simplest stance which a writer may take toward his subject is that of direct confrontation. Few literary writers take this stance because few who have written enduring works previously have used this simple position. The literary man may be more successful when he assumes an oblique stance. He may feel that, in certain contexts, literature which is characterized by suggestion and implication is more likely to appeal to the discriminating reader than that which states directly.

The perspective from which the writer views his subject and the manner in which he manipulates the properties of his subject provide recognizable kinds of literature. Two of these are what may be called the epic perspective and the satiric perspective and are at opposite poles from one another. These patterns of literary kinds depend upon various types of distortion.

The epic perspective tends to magnify things, to take historical men or putative historical men such as Roland, Odysseus, or Aeneas and cut away their faults, to simplify their virtues and their virtuous actions, and to present them in the language suggestive of the high, sometimes fervid, praise found in the ode. The satiric perspective tends to take historical situations such as the Russian revolution and present them viewed through a language and a fable which magnifies what is evil, disgusting, or foolish in them.

Attitude, tone and perspective are very closely related to matters of genre. The sense of "genre" is a quite flexible thing, depending on our sense of the kind of plot which tends to go with the genre, the kind of meter and so forth. But it is also very closely related to our sense of a work's stance toward its audience, toward its subject, and its presentation of the character of the man who speaks in the work. The following chart may assist in clarifying how attitude, tone, and perspective go with generic considerations:

Attitude (Pathos)	Tone (Ethos)	Perspective (Stylistic level, fable etc.)
(1) Ode - Audiences treated seriously, invited to awe, adoration, praise.	(1) A noble, dispassionate voice sings the praise of virtue.	(1) The subject is treated in an elevated style as excellent, perfect, triumphant, etc.
(2) Satire - Audiences may be played with, treated with contempt or with condescension as worthy itself of satire or may be treated as reasonable, ordinary, capable of perceiving faults in others.	(2) Author may present himself as indignant scourge of folly or wise, old sage, or retired objective commentator.	(2) The subject is treated in a low style generally often under a fable which displays its faults and grotesques.
(3) Epic - Audiences generally treated as "members of the group," people who have the same ideals as the speaker, who wish to hear story of the nation or tribe again,	(3) Author may keep himself pretty well out of the story or present himself only as a singer of stories or a rather transparent	(3) The subject is treated in a high elevated style and given magnificence of virtue by all kinds of marvellous fables which

etc. Author emphasizes his oneness with his audience.	singer in praise of virtue recognized by everyone. The voice may be quite like that in the ode.	magnify rather than diminish its greatness.
(4) Comedy - Audiences are often invited to become part of the act, to throw things at the foolish-villainous, to laugh, to come to dinner (end of Platus *Rope*), and to hee-haw.	(4) Author may keep himself pretty largely out of the work or he may, by one means or another, enter the work and point to one or another of the objects at which we are to hee-haw.	(4) The style is generally a low style, plain, rustic, full of vulgarities and often the subject is treated in a manner which displays its faults, though generally more by way of example than by way of fable.

One can obviously make similar kinds of distinctions for other kinds of fiction-- both those to come in the ninth grade and after and those which have come earlier.

Procedure:

In teaching this unit, the teacher should direct the student to a close reading of each of the passages to be analyzed and considered. The teacher should read the materials of this unit which are directed to the student. He will notice as he does that *attitude*, *tone*, and *perspective* are introduced in these materials in the same order in which they are presented in the materials directed to the teacher. He will find with each of these three literary elements one or more short selections which he may use in helping the student to develop his understanding of these elements. The teacher should also be aware of the units, especially those dealing with literary forms, which the student has studied in the past. By reviewing these forms, the teacher can make the student more conscious now of the effects that the form chosen by an author has on the matter which he communicates. Likewise, the teacher should anticipate the succeeding units of the year: satire, epic, and comedy. And when he teaches these units, he should return from time to time to a reconsideration of the present unit and should help the student to apply the principles learned here to the units which follow.

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Martin, Harold C. *The Logic and Rhetoric of Exposition*. New York: Rinehart & Company, 1958.

Booth, Wayne. The Rhetoric of Fiction. Chicago: University of Chicago, 1961.

III. Genres

Introduction:

The study of genres (or kinds) is based on analogies in form. In primitive cultures the idea of 'kind' does not appear because these cultures do not have a literary past. Our kinds of literature come from the Greek and Roman literatures. The earliest literature was a religious ritual from which tragedy and comedy developed. Gradually other distinct forms arose. Some of these were the epic, mock-epic, comedy, tragedy, satire, beast-fable, ode, pastoral, epigram, and elegy. Many of our verse forms developed during the Middle Ages, and all of these types were modified and changed in later ages in order to conform to different social cultures. Not all of our types of literature come from Western civilization; the Haiku, for instance, came to us from Japan.

The teacher could introduce this unit on genre informally by asking the students how they play rummy, solitaire, hop-scotch or some other game that has many variants. When they realize that there are many ways to play similar games, the teacher should ask some girl to summarize the rules of football. This should bring a variety of answers and also the realizations that high school football differs from college football and professional football and that to enjoy the game more completely, it is important to know what the teams are doing on the field. The teacher could also ask the students to name the different kinds of literature and give the characteristics of each if they can. Finally, the teacher might summarize and add to any of the types that the students have mentioned.

A. The Epigram

Objectives:

1. To examine another type of literature to develop further the concept of "kinds."
2. To gain experience in the new type by studying its characteristics.

Procedures:

1. Write several epigrams on the blackboard or distribute copies to each student.
2. Read them aloud to the students, or, if the students are good readers, have the students read them aloud.
3. Have students point out the idea expressed in each epigram; have them discuss the attitude, tone, and perspective of each.

The students will probably develop the idea that an epigram is a short poem, or a prose saying which cleverly expresses a single idea. The study or examination of other epigrams will bring out the idea of the number of subjects treated. Finally, a discussion of attitude, tone, and perspective as these appear in the epigram--if they do in any meaningful way--will help them get clear about how works establish a stance toward audience and subject.

It is not necessary to spend more than two days on this part of the unit. The material here could be used the first day and then students may wish to look for other examples to bring to class for discussion. Encourage students to compose original compositions.

Here are some famous epigrams that are definitions of epigrams:

"What is an epigram? A dwarfish whole,
Its body brevity, and wit its soul."
--Coleridge

"The qualities rare in a bee that we meet,
In an epigram never should fail;
The body should always be little and sweet,
And the sting should be felt in its tail."
--Unknown

"An epigram is but a feeble thing
With straw in tail, stuck there by way of sting."
--Cowper

"He misses what is meant by epigram
Who thinks it only frivolous flim-flam."
--Martial

"A brilliant epigram is a solemn
platitude gone to a masquerade ball."
--Lionel Strachey

"An epigram is only a wise crack
that's played Carnegie Hall."
--Oscar Levant

And others:

EPIGRAM

"Sir, I admit your general rule,
That every poet is a fool,
But you yourself may serve to show it,
That every fool is not a poet."
--Coleridge
(attributed to Pope in another reference work)

"To John I owed great obligation;
But John unhappily thought fit
To publish it to all the nation;
So John and I are more than quit."
--Matthew Prior

A WIFE

Lord Erskine, at women presuming to rail,
Calls a wife "a tin canister tied to one's tail";
And fair Lady Anne, while the subject he carries on,
Seems hurt at his Lordship's degrading comparison.
But wherefore degrading? considered aright,
A canister's useful, and polished, and bright;
And should dirt its original purity hide,
That's the fault of the puppy to whom it is tied.
--Richard Brinsley Sheridan

SOME LADIES

Some ladies now make pretty songs,
And some make pretty nurses;
Some men are great at righting wrongs
And some at writing verses.
--Frederick Locker-Lampson

TO A BLOCKHEAD

You bear your pate, and fancy with will come;
Knock as you please; there's nobody at home.
--Alexander Pope

B. The Limerick

Objectives:

1. To show that this is one of the many kinds of literature (poetry) that follow certain patterns. (This is one of the first lessons.)
2. To display the light tone, the familiar attitude and the "irreverent" or satiric perspective of the limerick.

Procedures:

1. Copy the first, second and fourth limericks on the board.
2. Have students determine the rime scheme (aabba). Is there anything different about the rime schemes in these limericks?(Note that the rime scheme in the second and the fourth limerick includes the same word as a rime in the first and fifth lines--this is typically English). Also try to determine the number of main stresses. Generally the first, second and fifth lines have three main stresses, and the other two lines will have two main stresses. The students will notice many variations.
3. Read the other limericks (or make selections).
4. Have all the students write a first line for a limerick.
5. Put the best first lines on the board, and have the class select the one or two that they like the best.
6. Assignment: Everyone write a limerick using the first line selected by the class.

The second day: The students could read some of the best ones. A review of the Haiku (see pp. 92d-94d in A Curriculum for English).

Limerick:

Well, it's partly the shape of the thing
That gives the old limerick wing:
These accordian pleats
Full of airy conceits
Take it up like a kite on a string.
--Anonymous

A flea and a fly in a flue
Were imprisoned, so what could they do?
Said the fly, "Let us flee."
Said the flea, "Let us fly."
So they flew through a flaw in the flue.
--Anonymous

An epicure, dining at Crewe,
Found quite a large mouse in his stew.
Said the waiter, "Don't shout,
And wave it about,
Or the rest will be wanting one, too!"
--Anonymous

There was an Old Man with a beard,
Who said, "It is just as I feared!--
Two Owls and a Hen,
Four Larks and a Wren,
Have all built their nests in my beard."
--Edward Lear

There was a young man of Devizes,
Whose ears were of different sizes;
The one that was small
Was of no use at all,
But the other won several prizes.
--Anonymous

A silly young fellow named Hyde
In a funeral procession was spied;
When asked, "Who is dead?"
He giggled and said,
"I don't know; I just came for the ride."
--Anonymous

There was a young lady of Twickenham,
Whose shoes were too tight to walk quick in 'em;
She came back from her walk,
Looking white as a chalk,
And took 'em both off and was sick in 'em.
--Oliver Herford

The bottle of perfume that Willie sent
Was highly displeasing to Millicent;
Her thanks were so cold
They quarrelled, I'm told,
Through that silly scent Willie sent Millicent.
--Anonymous

As a beauty I am not a star,
There are others more handsome by far,
But my face--I don't mind it
For I am behind it.
It's the people in front get the jar!
--Anthony Euwer

A tutor who tooted a flute,
Tried to teach two young tooters to toot.
Said the two to the tutor,
"Is it harder to toot, or
"To tutor two tooters to toot?"
--Carolyn Wells

There was a young fellow named Hall,
Who fell in the spring in the fall;
'Twould have been a sad thing
If he'd died in the spring,
But he didn't--he died in the fall.
--Anonymous

There was an old person of Leeds,
And simple indeed were his needs.
Said he: "To save toil
Growing things in the soil,
I'll just eat the packets of seeds!"
--Anonymous

There was a Young Lady whose chin
Resembled the point of a pin;
So she had it made sharp,
And purchased a harp,
And played several tunes with her chin.
--Edward Lear

C. The Parable

Objectives:

1. To review evidence that parables have qualities of good writing.
2. To show that parables have certain intrinsic characteristics. (The language is simple, the parables are short, an inherent moral is apparent, and they point out common faults: thoughtlessness, pride, selfishness, jealousy, etc.)
3. To display the attitude, tone, and perspective which generally go with the parable.

Procedure:

1. Pass out dittoed or mimeographed copies of "The Good Samaritan," "The Prodigal Son," "The Rich Man and Lazarus," and "The Two Foundations." These could possibly be dictated or put on the board if there are no duplicating facilities. Read aloud as the students read with you. Then discuss:

   a. "The Rich Man and Lazarus." Possible discussion questions:

      (1) What details contrast the two men?

Rich man:	Lazarus:
in purple and fine linen	beggar had to be carried (was laid)
faring sumptuously every day	wanted the crumbs that fell from the table
died and was buried	full of sores
(he had a funeral)	dogs licked the sores
	the beggar died

      (2) What "perspective" do the details create on the "subject"--the responsibilities, under God, of the rich to the poor?
      (3) What is the tone and attitude of this parable?

   b. "The Good Samaritan." Possible discussion questions:

      (1) What realistic details are included and what do they show about current conditions and customs? (Road from Jerusalem to Jericho was noted for robberies--local interest. The oil to heal. The wine to sterilize. The inns and means of transportation.)
      (2) Why did the priest and Levite pass on the other side? Were they afraid for their safety? (Afraid to be contaminated. An implied rather than stated condemnation of their system of humanity.) What would people do today in a similar situation of seeing someone hurt by a road? Would they be afraid of a trap, or would they stop and help?
      (3) Why is the Samaritan chosen to be the rescuer? (This shows that neighborliness is no question of race.)
      (4) What is a good neighbor?
      (5) How does the story create a new perspective on Samaritans--who were hated by the Jews? On neighbors?
      (6) What is the tone and attitude here?

   c. Have students read "The Prodigal Son." Have students discuss from their notes on this parable why, from a literary or writing viewpoint, it has very wide appeal.

"The Prodigal Son"

The story is direct and rapid. The younger boy "wasted his substance with riotous living. And when he spent all," he ate husks to fill his belly. "And he arose and came to his father." When he returned, his father ordered a celebration. The elder son's jealously is shown in a few words: "and yet thou never gavest me a kid."

The symbols are concrete and familiar and this familiarity of symbol in part establishes the work's attitude, its relation to its audience: the boy had "wasted his goods," his father's servants had "bread to spare," the father gave him a ring, killed a "fatted calf," and put shoes on his feet (servants didn't wear shoes); and "they began to make merry." In other parables, the "lost sheep" and the "lost ring" and the "lost boy" are equally concrete.

The son wasted all and said, "I have sinned against Heaven," the father "fell on his neck and kissed him," and so forth. These in turn stand for man's relation to God and provide a parable perspective which renders the "distant" accessible without making it contemptible.

The language is simple and direct: "There arose a mighty famine," "no man gave to him," "sinned against Heaven," "devoured thy living with harlots." The parables are addressed to the respectable people in ancient Israel and are concerned often with sins of omission: people who don't use their talents; the rich men who don't notice the beggars; the proud men who build their houses on the "sand" and so forth. Students might consider what the parables assume about their audience and why they establish the perspectives on their subjects which they do establish.

Possible Assignment: Have the students discuss in a paragraph the common characteristics of the parable and use examples from the parables to support their generalizations. Then have them discuss the attitude, tone, and perspective which commonly go with parables.

Parables:

THE GOOD SAMARITAN
(Luke X: 30-36)

A certain man was going down from Jerusalem to Jericho; and he fell among robbers, who both stripped him and beat him, and departed, leaving him half-dead. And by chance a certain priest was going down that way: and when he saw him, he passed by on the other side. And in like manner a Levite also when he came to the place and saw him, passed by on the other side.

But a certain Samaritan, as he journeyed, came where he was: and when he saw him, he was moved with compassion, and came to him, and bound up his wounds, pouring on them oil and wine; and he set him on his own beast, and brought him to an inn and took care of him. And on the morrow he took out two shillings, and gave them to the host, and said, "Take care of him; and whatsoever thou spendest more, I, when I come back again, will repay thee."

Which of these three proved neighbor unto him that fell among the robbers?

THE PRODIGAL SON
(Luke XV: 11-32)

A certain man had two sons: and the younger of them said to his father, "Father, give me the portion of thy substance that falleth to me." And he divided unto them his living. And not many days after, the younger son gathered all together and took his journey into a far country; and there he wasted his substance with riotous living. And when he had spent all, there arose a mighty famine in that country; and he began to be in want. And he went and joined himself to one of the citizens of that country; and he sent him into his fields to feed swine. And he would have filled his belly with the husks that the swine did eat: and no man gave unto him. But when he came to himself he said, "How many hired servants of my father's have bread enough and to spare, and I perish here with hunger! I will arise and go to my father, and will say unto him, 'Father, I have sinned against heaven, and in thy sight: I am no more worthy to be called thy son: make me as one of thy hired servants.'" And he arose, and came to his father. But while he was yet afar off, his father saw him, and was moved with compassion, and ran, and fell on his neck, and kissed him. And the son said unto him, "Father, I have sinned against heaven, and in they sight; I am no more worthy to be called thy son." But the father said to his servants, "Bring forth quickly the best robe, and put it on him; and put a ring on his hand, and shoes on his feet: and bring the fatted calf, and kill it, and let us eay, and make merry: for this my son was dead, and is alive again; he was lost and is found." They began to be merry. Now his elder son was in the field: and as he came and drew nigh to the house, he heard music and dancing. And he called to him one of the servants, and inquired what these things might be. And he said unto him,"Thy brother is come; and thy father hath killed the fatted calf because he hath received him safe and sound." But he was angry, and would not go in: and his father came out, and entreated him. But he answered and said to his father, "Lo, these many years do I serve thee, and I never transgressed a commandment of thine; and yet thou never gavest me a kid, that I might make merry with my friends: but when this thy son came, who hath devoured thy living with harlots, thou killedst for him the fatted calf." And he said unto him,"Son, thou are ever with me, and all that is mine is thine. But it was meet to make merry and be glad: for this thy brother was dead, and is alive again; and was lost, and is found."

THE RICH MAN AND LAZARUS
(Luke XVI: 19-31)

Now there was a certain rich man, and he was clothed in purple and fine linen, faring sumptuously every day: and a certain beggar named Lazarus was laid at his gate, full of sores, and desiring to be fed with the crumbs that fell from the rich man's table: yea, even the dogs came and licked his sores.

And it came to pass that the beggar died and that he was carried away by the angels into Abraham's bosom: and the rich man also died, and was buried. And in Hades he lifted up his eyes, being in torments, and seeth Abraham afar off, and Lazarus in his bosom. And he cried and said, "Father Abraham, have mercy on me, and send Lazarus, that he may dip the tip of his finger in water, and cool my tongue; for I am in anguish in this flame." But Abraham said, "Son, remember that thou in thy lifetime receivedst thy good things, and Lazarus in like manner evil things: but now there he is comforted, and thou art in anguish. And besides all this, between us and you there is a great gulf fixed, that they that would pass from hence to you may not be able, and that none may cross over from thence to us." And he said, "I pray thee therefore, father, that thou wouldest send him to my father's house; for I have five brethen; that he may testify unto them, lest they also come into this place of torment." But Abraham saith, "They have Moses and the Prophets; let them hear them." And he said, "Nay, father Abraham: but if one go to them from the dead, they will repent." And he said unto him, "If they hear not Moses and the prophets, neither will they be persuaded if one rise from the dead."

THE TWO FOUNDATIONS
(Matthew VIII: 24-27)

Everyone therefore that heareth these words of mine, and doeth them, shall be likened unto a wiseman, who built his house upon the rock: and the rain descended, and the floods came, and the winds blew, and beat upon that house: and it fell not: for it was founded upon the rock. And every one that heareth these words of mine, and doeth them not, shall be likened unto a foolish man, who built his house upon the sand: and the rain descended, and the floods came, and the winds blew, and smote upon that house; and it fell: and great was the fall thereof.

D. The Fable

Objectives:

1. To review the fable as a type of literature.
2. To point out certain similarities among the fables.
3. To show that human characteristics are the same for all ages but that a particular society (or person) could adapt the fable (or other stories) to a specific circumstance.
4. To examine attitude, tone, and perspective in the fable.

Procedures:

1. Use some of the familiar expressions or terms from the fables, and have the students briefly tell the fables that these expressions are from.
2. Read Aesop's and La Fontaine's versions of "Belling the Cat" and ask them to point out the differences in attitude, tone, perspective in all three. What do these differences show about the cultures of each, about relations between artist, audience, and subject? Why would La Fontaine's version have more appeal to the Frenchmen of the late 17th century (La Fontaine--1621-1695) and later?

3. Read some of the fables without morals and have the students supply the morals. Also read Thurber's "The Little Girl and the Wolf" and have the students supply the moral. [The students might want to compare the versions of the story which they know (Perrault or Grimm)]. Consider tone and perspective here.
4. Discuss whether these fables are for children only; could adults get enjoyment out of them too? Discuss attitude here.
5. Discuss some local problems or faults that a fable could illustrate (street conditions, school system, taxes, teen-age drivers, etc.) How would one control attitude, tone, etc. to make one's discussion persuasive?

Composition or assignment suggestions:

1. Have the students write a fable that would point out some human characteristic or some community need.
2. Have the students compare the fable and the parable.

Background Sketch on the Fable:

The durability and popularity of this ancient form of storytelling can certainly be seen in the great number of expressions that are a part of our everyday language: "The race is not always to the swift," "killing the goose that lays the golden eggs," "pulling chestnuts out of the fire," "fishing in muddy waters," "sour grapes," "don't count your chickens before they're hatched," "the wolf in sheep's clothing," "the boy who cried wolf," "one good turn deserves another," "practice what you preach," "the ant and the grasshopper," and "familiarity breeds contempt."

The simple moral lessons illustrated by the speech and actions of animals, and sometimes people, certainly show that people today are just as wise or foolish as their ancestors in Aesop's time. In fact the beast-tale seems to have been a popular kind of folk story in most ancient cultures. The Sanskrit collection from India called The Panchatantra (The Five Books) contained many fables that eventually reached Greece. Even before Greece had "free speech," fables were used in political speeches to point out weaknesses of some of the leaders. Generally the fable assumes a simple, serious audience interested in having the moral made concrete; it assumes a capacity for perceiving irony; the style is generally simple and the "perspective" indirect,--the medium of a story which stands for the subject. And usually the fable writer adapts the tone of a familiar wit--laconic, honest, wise.

Although Aesop, the deformed Phrygian slave of Xanthus, whom he constantly outwitted, lived in the sixth century B.C., the first collection of his tales was made by Demetrius Phalereus about 300 B.C. under the title of Assemblies of Aesopic Tales. Later they were interpolated and turned into neat Latin iambics by Phaedrus, a Greek freedman, in the early years of the Christian era. Of course, the fable was used by the Greeks as one of their many rhetorical devices for making a strong point. Quintilian, in the first century, urged the Roman school children to memorize and paraphrase the fables. Many French generations followed the same learning patterns, using the Fables of La Fontaine.

After the invention of printing, Stainhowel published a collection in Germany about 1480. Within a few years collections appeared in France, England (by Caxton in 1484), Italy, Holland, and Spain. Thus the oral tales became part of the folk literature of Western civilization.

Fables:

THE COUNCIL HELD BY THE RATS

by

Jean de La Fontaine

Old Rodilard, a certain cat,
Such havoc of the rats had made,
Twas difficult to find a rat
With nature's debt unpaid. (i.e., death)
The few that did remain,
To leave their holes afraid,
From usual food abstain,
Not eating half their fill.
And wonder no one will,
That one who made on rats his revel,
With rats passed not for cat, but devil.
Now, on a day, this dread rat-eater,
Who had a wife, went out to meet her;
And while he held his caterwauling,
The unkilled rats, their chapter calling,
Discussed the point, in grave debate,
How they might shun impending fate.
Their dean, a prudent rat,
Thought best, and better soon than late,
To bell the fatal cat;
That, when he took his hunting round,
The rats, well cautioned by the sound,
Might hide in safety under ground;
Indeed he knew no other means.
And all the rest
At once confessed
Their minds were with the dean's.
No better plan, they all believed,
Could possibly have been conceived.
No doubt the thing would work right well,
If anyone would hang the bell.
But, one by one, said every rat,
I'm not so big a fool as that.
The plan, knocked up in this respect,
The council closed without effect,
And many a council I have seen
Or reverend chapter with its dean,
That, thus resolving wisely,
Fell through like this precisely.

To argue or refute
    Wise counsellors abound;
The man to execute
    Is harder to be found.
        (Translated by Elizur Wright, Jr.)

BELLING THE CAT

by

Aesop

Long ago, the mice held a general council to consider what measures they could take to outwit their common enemy, the Cat. Some said this, and some said that; but at last a young mouse got up and said he had a proposal to make, which he thought would meet the case. "You will all agree," said he, "that our chief danger consists in the sly and treacherous manner in which the enemy approaches us. Now, if we could receive some signal of her approach, we could easily escape from her. I venture, therefore, to propose that a small bell be procured, and attached by a ribbon round the neck of the Cat. By this means we should always know when she was about, and could easily retire while she was in the neighborhood."

This proposal met with general applause, until an old mouse got up and said: "That is all very well, but who is to bell the Cat?" The mice looked at one another and nobody spoke. Then the old mouse said: "IT IS EASY TO PROPOSE IMPOSSIBLE REMEDIES."

THE LITTLE GIRL AND THE WOLF

by

James Thurber

AESOP'S FABLES
(without morals)

"The Miser"

Once upon a time there was a Miser who used to hide his gold at the foot of a tree in his garden; but every week he used to go and dig it up and gloat over his gains. A robber, who had noticed this, went and dug up the gold and decamped with it. When the Miser next came to gloat over his treasures, he found nothing but the empty hole. He tore his hair, and raised such an outcry that all the neighbors came around him, and he told them how he used to come and visit his gold. "Did you ever take any of it out?" asked one of them.

"No," said he, "I only came to look at it."

"Then come again and look at the hole," said a neighbor; "it will do you just as much good."

E. The Pastoral

Objectives:

1. To show the characteristics of another of the literary genres - the pastoral.
2. To teach the students to recognize through induction what these characteristics are.
3. To indicate the importance of Theocritus and Virgil in the development of this genre.
4. To study the attitude, tone, perspective developed by writers using this genre.

Procedure:

In the study of the pastoral, the student should come to recognize that it is the following set of characteristics which distinguish the pastoral from other forms:

1. The characters are shepherds.
2. They are in a beautiful spot--usually a pasture (a place for grazing).
3. Flocks of sheep are nearby.
4. There are references to Greek gods, particularly Nature-Gods.
5. The names of the shepherds are musical and are repeatedly used by most pastoral poets.
6. The poetry is written in hexameters (in Greek pastorals).
7. The conversation between the shepherds often becomes a debate or contest, sometimes in rustic language.
8. The attitude of the pastoral may vary--it may involve a direct treatment of its subject, shepherds and shepherdesses, or it may treat "something else" allegorically through the means of a story about shepherds and shepherdesses. The style is usually "simple." The audience is treated in a familiar, easygoing way except when the pastoral concerns death. And the author generally presents himself as witty and urban in contrast with his subjects and yet as respectful of simplicity:

   a. Place the poem by Theocritus in the student's hands; perhaps read it aloud to them. Put the proper nouns on the board with markings so that the students will be familiar with these people before you begin to read.*

b. Ask the students such questions as these:

   (1) What is the "perspective" on sheep-herding? (Note particularly the names of the shepherds, the concern for love, for "idealizing" etc.).
   (2) Who is Polyphemus?
   (3) Describe the setting. How is it made an "ideal spot?"
   (4) What references are made to the Greek gods?
   (5) There seems to be a debate between the two. What subject are they debating? Who wins? Is the debate a debate such as you have with your friends? What separates this debate from ordinary debates?

c. Give the students as an assignment the reading of the second poem by Robert Herrick. Have them show in writing how this poem is like the other one that you have discussed. Try to get the class to formulate through this comparison a description of what a pastoral is like. Suggest that they use lines from the poem to illustrate this description.

d. Have them discuss how the two poems are alike in their perspective on "sheep-herders" and how they are different.

e. A copy of the comic-satiric pastoral by Swift, "A Gentle Echo on Woman" has been included for the teacher to use in motivating the study of literary kind. It should scarcely be used until the two serious examples of the pastoral have been studied; it should help to clarify what the common tone and perspective are in the pastoral by providing a contrastive sample.

Background information on the pastoral:

Pastoral is one of the kinds (genres) of literature, as are the epic, tragedy, and satire. It is perhaps the earliest of all forms of poetry, but there is little written evidence to this effect. The form is the expression of instincts and impulses deeply rooted in the nature of humanity, and concerns itself with the contrast between the simple and the complicated ways of living. Its method is to exalt the naturalness and virtue of the simple man at the expense of the complicated one, whether the former be a shepherd, a child, or a working man. This is perfectly justifiable, although the title given to this kind emphasizes that the natural man is conventionally a shepherd. The poem shows his loves, his superstitions, and the natural scenery in which he lives. Pastorals are graceful and full of imagery.

The shepherds in the poems may have a way of life which is admirable because it is natural and is a local and contemporary version of Golden-Age humanity, without the intrigue of the Court and the money-grubbing of the city. The shepherd may lead a deliciously idle life and wile away the time, playing a pipe. He becomes a symbol of the natural life, uncomplicated, contemplative, and in sympathy with Nature as the townsman can never be. Often the pastoral is addressed to courtiers to remind them of the possibility of living away from vain ambition--and sometimes it is an allegory for court goings-on.

Theocritus, the first pastoral poet of note, was born in Syracuse about

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*See the attached pronunciation glossary.

310 B.C. and lived most of his life in Alexandria under the patronage of Ptolemy Philaelphus. Little is known about his life, but he brought the pastoral to such perfection that his name and the name of this important form are closely associated. He made a fairly thorough attempt to write in rustic language for he found the country folk interesting in themselves and worth recording. To him then are credited the themes, the meter, and the dialect of the pastoral.

The teacher may wish to read Virgil's pastorals for her own information--to contrast them with the pastorals of Theocritus.

The Middle Ages did not quite let the classical pastoral die, and by the time of the Renaissance in England, the passion for allegory found the pastoral a particularly congenial form of expression. In Spenser alone one may study almost every aspect of Renaissance pastoral. It was generally acknowledged that the publication of "The Shepherd's Calendar" in 1579 was one of the most important events in the history of English poetry. In the sixth book of The Faerie Queene, we have the richest and most impressive example of a distinctively English development of the pastoral tradition, which was later imitated by Shakespeare and Milton.

Many poets wrote pastoral in one form or another, and the general level of achievement was almost incredibly high; never had the pastoral seemed a more natural mode of song. The third poem the class will study was written by Robert Herrick, an English poet and critic. One will find this poem has its roots in classical literature and has some of its symbolism. Throughout his verse we see his love for nature and his use of names that reflect the Virgilian eclogue.

PRONUNCIATION GLOSSARY

Alcippe	Ăl-sĭp´-pĭ--a shepherdess
Bacchus	Bac´ Kŭs--God of wine and revelry
Boreas	Bó-rē-as--one of the winds; son of Aeolus, King of Winds
Codrus	Cŏd´-rŭs--the last Athenian king who gave his life to obtain victory for his people over the Spartans
Corydon	Cor´-y-dŏn--an ideal singer of pastoral poetry
Cotyttaris	Cŏt-i-tă-rís--an ancient nurse
Damoetas	Dá-mī´-tas--a herdsman in pastoral poetry
Daphnis	Daf´-nĭs--an ideal Sicilian shepherd
Demophon	Dĕm´-o-fon--a lover of Phyllis, and one of those who fought before Troy
Galatea	Gal-ā-tē´-a--a water nymph whom Polyphemus loved.

Hybla	Hĭ-blá--a mountain in Sicily abounding in flowers and bees
Meliboeus	Mel-ĭ-bé-us--a herdsman of pastoral poetry
Micon	Mī-con--the name of a shepherd
Mincius	Mĭn-Kĭ́-us--a tributary of the Po River in Italy
Pan	Păn--God of the woods and shepherds
Philomel	Phil-o-mel--granddaughter of Eruhthonius, ward of Minerva, who was punished by being turned into a nightingale
Phyllis	Fĭl-is--an ideal maiden of pastoral poetry
Priapus	Prī-a-pus--a Roman god of increase, promoter of horiculture
Polyphemus	Pol-ĭ-fē-mŭs--one of the one-eyed Cyclops
Telemus	Tel-é-mus--the name of a soothsayer
Thyrsis	Thḗr-sus--an ideal shepherd of Greek pastoral poetry

DAPHNIS AND DAMOETAS

by

Theocritus

Introduction: The shepherds, Daphnis and Damoetas, meet and contend together in song. Daphnis, at first, makes believe that he is teasing the giant Polyphemus (cf. Odyssey) for his love of Galatea, the sea-nymph; then Damoetas replies, pretending that he is the giant and that he is a simple-minded Sicilian shepherd.

Damoetas and the herdsman Daphnis had driven each his flock
To feed together in one place--golden down on the chin
Of one; half grown, the other's beard. Beside a water-spring
Both of them sat down in the summer noon and then they sang.
Daphnis began the singing; the challenge came from him.

"Don't you see Polyphemus! Galatea is pelting
Your flock with apples? Fool-in-love she calls you, a
goatherd clown.
Yet you won't wolf-whistle, hard of heart; you still sit
Piping soft champagne music. There again, look how she
stones your dog--
The steady watchman of your sheep. Into the sea she stares
And barks, at the pretty waves, that splash so quietly;

His image is reflected as he runs along the sand.
Take good care, or else he'll leap right at the sea-nymph's
legs,
As she comes from the sea, and tear her fair flesh with his
teeth.
See how she stands coquetting there, light as the dry winged
seeds
Blown from a thistle in the lovely summer's noonday heat.
If a man loves her, she runs, and, if he "gives," she goes
after him,
And moves her last checker. Truly in Love's eyes
O Polyphemus, what is not at all fair seems fairest of all."

Then Damoetas struck a few notes and sang:

"I saw it, yes, by Pan, when she was torturing my flock:
I saw her, beautiful as she is, and to the end
I'll look at her. Yet--
To punish and torment her, I will not look!
Give it out I love some other girl: she's heard,
And pines with jealousy for me, by Pan, and from the deep
Comes in a frenzy forth to gaze upon my caves and herds.
I hissed to my dog to bark at her. When I was in love,
He used to whine for joy and rub his muzzle on her knee.
Maybe, seeing me treat her thus time after time, she'll send
Some messenger: I'll shut my door until she swears to marry me.
Truly, I am a pretty giant, as they pretend.
Not long ago I looked into the sea, when it was calm,
And my beard seemed beautiful, my one eye beautiful.
If I have any judgment; The gleaming of my teeth
Reflected, in the sea, was whiter than perfectly white marble."

Damoetas, when he thus sung kissed Daphnis,
Gave him a pipe; Daphnis gave his friend a shapely flute.
Damoetas fluted, and the herdsman Daphnis played the pipe.
Soon the calves were dancing about the tender grass.
Neither had won the victory: They were both invincible.

Note: In studying this poem, ask the students to consider what this poem would say about love if the lovers were an ordinary boy and girl--what change in perspective and humorous effect results from making the lover an ugly, one-eyed, vain, coy giant and the lady a fish-woman.

TO THE MAIDS THAT WALK ABROAD

by

Robert Herrick

Come, sit we under yonder tree,
Where merry as the maid we'll be;
And as on Primroses we sit,
We'll venture, if we can, at wit;

If not, at Draw-gloves we will play,
So spend some minutes of the day;
Or else spin out the thread of sands,
Playing at Questions and Commands,
Or tell what strange tricks Love can do
By quickly making one of two.
Thus we sit and talk, but tell
No cruel truths of Philomel,
Or Phyllis, whom hard fate forc't on
To kill herself for Demophon.
But fables we'll relate, how Jove
Put on all shapes to get a love,
As new a Satyr, then a Swan,
A bull but then, and now a man.
Next, we will act how young men woo;
And sigh and kiss as lovers do,
   talk of brides; and who shall make
That wedding-smock, this bridal-cake,
That dress, this sprig, that leaf, this vine,
That smooth and silken columbine.
This done, we'll draw lots who shall buy
And gild the bays and rosemary;
What posies for our wedding rings,
What gloves we'll give, and ribanings;
And smiling at our selves, decree
Who then the joining priest shall be:
What short sweet prayers shall be said,
And how the posset shall be made
With cream of lilies, not of kine,
And maiden's blush for spiced wine.
Thus having talked, we'll next commend
A kiss to each, and so we'll end.

A GENTLE ECHO ON WOMAN
(In the Doric Manner)

by

Jonathan Swift

SHEPHERD: Echo, I ween, will in the wood reply,
And quaintly answer questions; shall I try?
ECHO: Try.

SHEPHERD: What shall we do our passion to express?
ECHO: Press.

SHEPHERD: How shall I please here, who ne'er loved before?
ECHO: Be fore.

SHEPHERD: What most moves woman when we them address?
ECHO: A dress.

SHEPHERD: Say, what can keep her chaste whom I adore?
ECHO: A door.

SHEPHERD: If music softens rocks, love tunes my lyre.
ECHO: Liar.

SHEPHERD: Then teach me, Echo, how shall I come by her?
ECHO: Buy her.

SHEPHERD: When bought, no question I shall be her dear?
ECHO: Her deer.

SHEPHERD: But deer have horns: how must I keep her under?
ECHO: Keep her under.

SHEPHERD: What must I do when women will be kind?
ECHO: Be kind.

SHEPHERD: What must I do when women will be cross?
ECHO: Be cross.

SHEPHERD: Lord, what is she that can so turn and wind?
ECHO: Wind.

SHEPHERD: If she be wind, what stills her when she blows?
ECHO: Blows.

SHEPHERD: But if she bang again, still should I bang her?
ECHO: Bang her.

SHEPHERD: Is there no way to moderate her anger?
ECHO: Hang her.

SHEPHERD: Thanks, gentle Echo! right thy answers tell
What woman is and to guard her well.
ECHO: Guard her well.

F. The Ode

Objectives:

1. To discover the particular characteristics of the ode and to recognize it as a certain kind of poetry having a characteristic form, and a characteristic attitude, tone, and perspective.
2. To learn something of the history of the ode.
3. To compare different kinds of odes (personal lyric, choir song) as to subject, matter, form, and spirit.

Procedure:

1. Distribute copies of Pindar's "The First Olympian" and Shelley's "To a Skylark."

2. Have the students examine the patterns:

   a. How many lines are there in a stanza in each poem?
   b. Which lines rhyme in each poem?
   c. Does each poem sound musical?

3. Have the students answer these questions:

   a. What is the mood of each poem? What is its attitude, tone, perspective?
   b. What kind of words are used? (simple, elaborate, etc.)
   c. To whom or what is each ode addressed?

The ode is lyrical (musical) in nature. Point out that it can be traced to the Greek word melos, meaning song, and was originally a chant, sung to instrumental accompaniment. The attitude is rather serious; the perspective formal and elaborate. The ode, like Pindar's, had as its subject some hero, important national event, that would be of interest to many people. The ode was written in a "lofty" tone and magnified its subject. cf. supra the treatment of attitude, tone, and perspective in the ode.

Second day: review

1. What are the characteristics of the ode?
2. Who were the earliest people to use the ode form?
3. What type of ode did Pindar write? Shelley?
4. How were their odes alike? How were they different?
5. What kind of audience do the odes seem to address themselves to, what kind of speakers speak in them, and what is their perspective on their subject?

Assignment: Have the student try to find at least one ode by a poet other than those they have studied and examine it to see if it fits the "ode" pattern.

ISTHMIA 3

by

Pindar

(For Melissos of Thebes who won the chariot race in the Olympics. Melissos was also a fighter described by Lattimore as small, tough, and probably dirty. The last stanza in the poem endeavors to account for Melissos' greatness as a charioteer by telling of the greatness of his ancestors in the handling of chariots.)

TO A SKYLARK

by

Percy Bysshe Shelley

Hail to thee, blithe spirit!
    Bird thou never wert,
That from heaven, or near it,
    Pourest thy full heart
In profuse strains of unpremeditated art.

Higher still and higher
    From the earth thou springest
Like a cloud of fire;
    The blue deep thou wingest,
And singing still dost soar, and soaring ever singest.

In the golden lightning
    Of the sunken sun,
O'er which clouds are brightning,
    Thou dost float and run;
Like an unbodied joy whose race is just begun.

The pale purple even
    Melts around thy flight;
Like a star of heaven,
    In the broad daylight
Thou art unseen, but yet I hear thy shrill delight,

Keen as are the arrows
    Of that silver sphere,
Whose intense lamp narrows
    In the white dawn clear,
Until we hardly see, we feel that it is there.

All the earth and air
    With thy voice is loud,
As, when night is bare,
    From one lonely cloud
The moon rains out her beams, and heaven is overflowed.

What thou art we know not;
    What is most like thee?
From rainbow clouds there flow not
    Drops so bright to see,
As from thy presence showers a rain of melody.

Like a poet hidden
    In the light of thought,
Singing hymns unbidden,
    Till the world is wrought
To sympathy with hopes and fears it needed not:

Like a high-born maiden
    In a palace-tower
Soothing her love-laden
    Soul in secret hour
With music sweet as love, which overflows her bower:

Like a glow-worm golden
    In a dell of dew,
Scattering unbeholden
    Its aerial hue
Among the flowers and grass, which screen it from the view:

Like a rose embowered
    In its own green leaves,
By warm winds deflowered
    Till the scent it gives
Makes faint with too much sweet these heavy-winged thieves:

Sound of vernal showers
    On the twinkling grass,
Rain-awakened flowers,
    All that ever was
Joyous, and clear, and fresh, thy music doth surpass:

Teach us, sprite or bird,
    What sweet thoughts are thine:
I have never heard
    Praise of love or wine
That panted forth a flood of rapture so divine.

Chorus Hymeneal,
    Or triumphal chaunt,
Matched with thine would be all
    But an empty vaunt,
A thing wherein we feel there is some hidden want.

What objects are the fountains
    Of thy happy strain?
What fields, or vales, or mountains?
    What shapes of sky or plain?
What love of thine own kind? What ignorance of pain?

With thy clear keen joyance
    Languor cannot be:
Shadows of annoyance
    Never came near thee:
Thou lovest; but ne'er knew love's sad satiety.

Waking or asleep,
    Thou of death must deem
Things more true and deep
    Than we mortals dream,
Or how could thy notes flow in such a crystal stream?

We look before and after,
    And pine for what is not:
Our sincerest laughter
    With some pain is fraught;
Our sweetest songs are those that tell of saddest thought.

Yet if we could scorn
    Hate, and pride, and fear;
If we were things born
    Not to shed a tear,
I know not how thy joy we ever should come near.

Better than all measures
    Of delightful sound,
Better than all treasures
    That in books are found,
Thy skill to poet were, thou scorner of the ground!

Teach me half the gladness
    That thy brain must know,
Such harmonious madness
    From my lips would flow,
The world should listen then, as I am listening now.

A CURRICULUM FOR ENGLISH

Teacher Packet

SATIRE: FORMAL AND MENIPPEAN

Grade 9

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Experimental Materials
Nebraska Curriculum Development Center

SATIRE

Grade 9

CORE TEXTS:

1. Horace, "On Avarice" (Reproduced in the Student Packet)
2. Alexander Pope, "On Lousy Writers" (Reproduced in the Student Packet)
3. George Orwell, Animal Farm (New York: New American Library, Signet Paperback, 1946). 50¢.
4. Leonard Sibberley, The Mouse That Roared (New York: Bantam Books, Inc., 1955). 40¢.

SUPPLEMENTARY TEXTS: None. See the Student Packet for a list of the supplementary reading selections reproduced in the Student Packet.

OUTLINE:

I. Overview
II. The Nature, Devices, and Kinds of Satire
    A. The Nature of Satire
    B. Satire Devices
    C. Direct Attack Satire
    D. Animal Fable Satire
    E. Indirect Satire
III. Bibliography

I. Overview

This unit seeks to help the student understand the kinds and purposes of satire. It builds on other units in this and previous grade levels and it prepares the student for several subsequent units, a matter which makes careful preparation of the unit the more rewarding. The ninth-grade unit on "Attitudes, Tone, and Perspective" is particularly relevant to this unit, since, as many of the students' study questions indicate, the relationships of the reader and writer, and of writer and subject are particularly complex and important in satire. Other previous material has also provided the students with some background for this unit: the fables in the elementary units, the satiric fable in The Wind in the Willows, the portions on satire in the eighth-grade unit on the "Journey Novel," and parts of the eighth-grade study of A Tale of Two Cities.

In this unit, students first examine the satiric devices of irony and parody, then formal or direct satire, and, finally, Menippean or indirect satire—animal and human fables. The readings in the Student Packet include:

A. a series of short poems in which the device of irony is prominent;

B. a single parody, based on Longfellow's "The Children's Hour";

C. a series of short poems which directly attack well-known and not-so-well-known figures; the author's country; and war and prominent warriors. All of these short poems exemplify direct satire and prepare for the two core texts which are categorized as direct satire, one of which attacks avarice and the other, second-and third-rate writers;

D. some simple animal fables by Aesop and some more complicated fables with a political or topical reference, all of which prepare for the core text of this kind of indirect satire, Animal Farm;

E. some human fables: two pictures of countries so grotesquely ugly that they expose vice by virtue of their ugliness, one of a country so beautiful it exposes vice by its perfection, and some more individualized portraits which make their satiric points through less extreme distortion and less extreme indulgence of the fantastic, all of which prepare for the core text on the human fable, The Mouse That Roared.

The selections contained in the Student Packet need not all be taught to any one class; however, they are programmed in such a way as to lead the student from the easy to the difficult and from the short to the long, so that any omissions should be carefully chosen. Similar considerations apply to the use of the Study Questions in the Student Packet: they are study helps and, while occasionally suitable for written answers, not generally recommended as writing assignments; they are simply too numerous. Further, the Student Packet does contain questions designed specifically for composition assignments, particularly on the last two core texts, Animal Farm and The Mouse That Roared.

This Packet reflects the organization of the Student Packet, but contains background analyses of the nature, devices, and kinds of satire, as well as suggested procedures for each section and interpretive guides for the core texts. The most effective approach to the unit may well be to read rather carefully first the Teacher Packet, then the Student Packet, then whatever is available from the sources listed in the "Bibliography" in this Packet; you can then prepare a short talk to introduce the unit before distributing the Student Packets. While your background reading should inform such an introductory lecture, it may best inform that lecture by helping you to raise the right kinds of questions, questions which, hopefully, the student will learn to answer for himself in going through the unit.

You'll find a final source of help in teaching this unit, and a more important one than the secondary material listed in the bibliography, in the later units which build on this one, particularly the ninth-grade unit on "Comedy." The plays treated there--Arms and the Man, Twelfth Night, and The Rope--all contain fairly heavy doses of satire. Similarly, two of the works in the eleventh-grade study of the novel--Huckleberry Finn and Babbitt--are best understood as satires. The most useful and most directly relevant later unit, though, is the twelfth-grade unit on Augustan or eighteenth-century satire. The core texts of the present unit use some of the same devices as the texts of the twelfth-grade satire unit. Like Jonathan Swift's Gulliver's Travels and Mandeville's Fable of the Bees, Animal Farm uses the convention of the animal fable to satirize society, and like Gulliver's Travels, The Mouse That Roared uses a fictional society to show by contrast the weaknesses of the great contemporary political powers. Thus a close study of the twelfth-grade unit on satire is particularly helpful in presenting this unit.

II. The Nature and Kinds of Satire

A. The Nature of Satire

Satire ridicules some vice or weakness, perhaps simply to expose it, perhaps to correct it. It may have as its object an individual, a fad, or an entire society. It may be direct satire, which attacks openly and usually by name, or it may be indirect, cushioning its attack by disguising it as fable or fiction. Direct attack satire or invective is the method of formal verse satire as written in classical times by Horace and Juvenal and in Elizabethan times by Donne and Marston. Indirect or Menippean satire takes two different forms, which are studied in separate sections of this unit. In the fable, the first of these two forms, animals or other non-human creatures (Martians, etc.) display faults in the human world; the fourth book of Gulliver's Travels and Animal Farm both use this technique. The other form of indirect satire is a fiction about human beings whose world is a distorted version of our world--either better or worse.

B. Satiric Devices

1. Irony

Irony is defined in Webster's New World Dictionary as "a method of humorous or sarcastic expression in which the intended meaning of the words used is the direct opposite of their usual sense." That the author means the opposite of what he is saying is a very difficult concept to get across to students; and when they once start interpreting ironically, the problem is to convince them that only certain things are to be so interpreted--not everything! Some irony is, indeed, very difficult to detect, but most isn't. The irony both in the poems in this section and in later works in this unit is fairly easy to see.

2. Parody

Parody is a matter of imitating, but imitating by exaggerating or burlesquing the more notable flaws or idiosyncrasies to make the imitation pompous. Usually a parody is made of something pompous or of something that can easily become so. The one example of parody in the Student Packet is not as extensive an illustration as the importance of the device would warrant, but the concept is easy for students to grasp since they do mock people by exaggerating a characteristic. Two parodies of societies which fail to live up to epic proportions are Alexander Pope's The Rape of the Lock and Henry Fielding's Tom Jones. After students have studied the epic unit, you may wish to select passages from these two works to show how they ridicule vanity and hypocrisy by allowing them mock-epic proportions.

[Teaching Suggestions]

Cartoons may be used to display the satirical method. Place several cartoons that employ satire on the bulletin board or blackboard. Pass cartoons mounted on construction paper to the members of the class so that the students can observe the targets of satire. Ask the students to bring into class cartoons to be displayed on the bulletin boards. Each should be marked with the target of the satire and the device used, if known.

C. Direct Attack Satire

1. Concept Development

Satire which makes use of the device of direct attack upon a person or group derives, according to Robert C. Elliot (*The Power of Satire*, Princeton, 1960), from an ancient Grecian magical rite, the purpose of which was to stimulate fertility throughout the land: among the crops, the herds and the people. Part of the ceremony involved the expulsion of evil influences through reviling these influences with violent language. Against this background, the legend of the poet Archilochus (7th century, B.C.) makes a certain amount of sense. He is said to have been betrothed to the daughter of a nobleman, to have been turned down by the old man, and, at the festival of Demeter, to have composed and recited invectives against his betrothed and father-in-law to be, invectives so powerful that the two hanged themselves. "According to tradition, he was the first who 'dipt a bitter Muse in snake venom and stained gentle Helicon with blood.'" However fanciful such tales may be, it is certain that the poetry of direct invective was known in ancient Greece. The first poet worthy of the name who wrote direct satire was Lucilius (180-103 B.C.), the inventor of the Roman *satira*. The teacher who wishes to understand the tradition of direct-attack formal satire as it existed in classical times would do better to turn to the satires of Horace (65-27 B.C.) and Juvenal (55-135 A.D.) than to those of Lucilius. Their satires, being a good deal more than personal abuse,constitute serious ethical essays and are the basis of the later traditions of classical and post-classical formal satire. Here is an instance of the satire of Horace from his satire "On Avarice," translated by Hubert Wetmore Wells [A portion of this satire is reproduced in the Student Packet.]:

> How is it, Maecenas, that no one is satisfied with his lot in life, whether he chose it himself or whether it came to him by accident, but envies those whose lot is different?
>
> "Happy are the traders!" exclaims the soldier, weighted down with his years, his body broken in arduous service. Yet the trader, when the south wind tosses his vessel about, cries, "War is better than this! Why? When once the ranks attack, you have in an instant either death or victory." The legal expert, when a client knocks at his door before cock-crow, calls the farmer lucky. But the latter, dragged from the country into the city to answer a summons, is positive that "only those are happy who live in town!" To cite the many other similar instances would wear out even talkative Fabius.
>
> Without boring you, let me give you the conclusion. If some god should say, "See here! I will grant what you wish. You, soldier, shall be a trader; you, counsellor, a farmer. Change your lots and go your way. . . .Hurry up! Why do you hesitate?" They wouldn't do it. And yet they could! Would not Jupiter be justified in snorting with

anger and saying that hereafter he would not be so indulgent as to listen to petitions?

I must not, like a jester, laugh the subject off. And still why may not one speak the truth with a smile like those kindly teachers who give candy to their pupils to induce them to learn their letters? Joking aside, however, let us be serious.

That fellow over there who turns a heavy sod with the hard plowshare, that rascally innkeeper, the soldier, the sailors who so bravely breast every sea, all of them say that they endure hardship in order that when they are old and have made sufficient provision for themselves they may retire to safety and peace. In the same way the tiny ant, that busiest of all creatures, drags in her mouth whatever she can to add to the heap she piles up, for she is aware of the future and anxious about it. When winter comes she never stirs but prudently uses the stores which she has gathered up before.

But you, neither summer nor winter, fire, sea nor sword can stop you from making money just so long as your neighbor is wealthier than you. What pleasure can it give you to dig stealthily, in fear and trembling, a hole in the group and bury therein a huge quantity of silver and gold?

"Because if I began to spend it, I should soon have none left."

But if you don't spend it, what attraction is there in the pile that you have heaped up? Suppose your threshing-floor yields a hundred thousand bushels of wheat. Your belly cannot, on that account, hold more than mine. If you were one of a line of slaves and carried on your shoulder a basket of bread, you couldn't eat more than the man who carried nothing. What difference, tell me, does it make to the man who lives a normal life whether he plows a hundred or a thousand acres?

"It is pleasant to spend from a great pile."

Well, do you think your granaries are better than our bins if we can take just as much out of our small hoard? It is just the same as if you needed only a glass or a pitcher of water and said, "I'd rather draw the same amount from a river than from this little spring." That's why men who want more than enough are swept away, together with the bank they stand on, by the swift Aufidus River, while those who ask for only so much as they need have neither to drink roiled water nor lose their lives in the stream.

Most men, led astray by greed, say, "There is no such thing as enough. A man is judged by the amount he has." What can you do to people like this but tell them to be wretched since that's what they want? They are like the Athenian, as greedy as he was rich, who is said to have turned aside criticism with the remark, "People hiss me, but I congratulate myself in private when I think of all the money in my chest." Tantalus, with his thirst, strains at the waters that elude his lips.

What are you smiling at? Change names and the story fits you! You doze on, gloating over your money-bags whose contents you have raked and scraped together. But, as if they were holy, you don't dare to touch them, or to enjoy them any more than if they were paintings. Don't you know the value of money and its purpose? You can buy bread with it, vegetables, a bottle of wine, and other necessities from the lack of which human nature suffers. Perhaps you enjoy watching day and night half dead with fear, on the alert for wicked thieves, fires, or slaves who may rob you and run. Is that what satisfies you? If that is good living I want to be one of the paupers! If you go to your bed with malaria or some other sickness, is there someone who will sit by you, prepare your medicine, call in the doctor to set you again on your feet and restore you to your children and dear relatives? Neither your wife nor your son wants you to get well. All your neighbors and acquaintances, even the boys and girls, dislike you. Can you wonder, since you prefer money to everything else, that no one gives you the affection that you don't earn? If you think you can without effort keep the friends whom nature has given you, you're wasting your time, idiot! You might just as well break an ass to reins and race him in the Field of Mars.

So put limits to your money-grabbing. As your wealth grows, have less fear of poverty. Begin gradually to taper off your work as you acquire what you longed for. Don't be like that Ummidius who was so rich that he measured his money, so cheap that he never had better clothes than a slave. To the very end of his life he was afraid that he would die of hunger. Instead, his freedwoman, most courageous of Tyndareus' daughters, cut him down with an axe!

"Well, then, what do you want me to do? Live like a Navius or a Nomentanus?"

You always compare things which are utterly different. When I tell you not to be a miser, that doesn't mean that I am telling you to be a fool and a spendthrift. There is some middle ground between Tanais and Visellius, his father-in-law. There is a mean in things, fixed limits on either side of which right living cannot get a foothold.

So I come back to where I began to ask how it is that, like the miser, no one prefers his own lot in life, but praises those whose lot is different, pines because his neighbor's goat gives more milk, doesn't compare himself with the vast multitude of poor people, but merely strives to outdo this one and that. The man who is eager to be rich is always blocked by one who is richer, just as when in a race the barriers are raised and the chariots are flying behind the horses' hoofs, the charioteer makes for the horses that are outrunning his own, ignoring those that are left behind. And this is why we rarely find a man who can say that he had led a happy life and that, content with his path, he retires like a satisfied guest from a banquet.

> Enough for now! For fear you'll think I have rifled the portfolios of blear-eyed Crispinus I will say no more.

Notice that Horace seems simply to be describing a group of ordinary avaricious citizens whom he sees around him; his mocking of avarice does not require that he make up a fiction or a fable such as Swift makes up in the fourth book of Gulliver's Travels, where the ape-man Yahoos are shown howling for whatever shiny bits and pieces they can find. Horace merely writes a "conversation-piece" or a "letter," but he attacks the reader directly: "Change names and the story fits you." He names names (Fabius); in other satires, he names his contemporaries or conceals them under the thin disguise of a nickname; but his purpose is always ethical, not personal. Juvenal is even more direct in attacking the decadence of post-Augustan Rome: its sexual perversions, its organized crime, its slum landlords, its degenerate senate, and the breakdown of its basic social units. Again, Juvenal names names, eschews a fiction, and strings together his attacks in conversation pieces, essay-like invectives against vice. The most obvious English practitioners of this kind of satire are Donne, who imitated both Horace and Juvenal and attacked lawyers and courtiers; religious controversy, the royal court and the law courts (1593); Marston, who imitated Juvenal at his wildest (1598); Dryden, who translated Juvenal and Persius and wrote a brilliant essay, "A discourse Concerning the Original and Progress of Satire," to go with his translation (1692); and Pope, who imitated the "Satires of Horace" in a series of satires of his own (1730's).

The satire of direct attack often looks out upon a crowded, grotesque world filled with monstrous people: stupid, boring, lustful, covetous, malicious, grasping, fanatical people, but people whom the satirist's audience must recognize as identifiably like the people in the world of its experience. Yet the satirist attacks not so much the person as his vice. The satirist, or "the man who speaks" in the poem, may regard the world as capable of slight reformation, but he is unlikely to suggest that change in the direction of the ideal will be easy; he may even seem to regard it as altogether impossible and see the world as at best capable only of recognition of its faults. (Direct satire may appear in forms which are much less dependent on classical models than those mentioned above, as is the case with the direct satires included in the concept development section of this unit.)

Direct-attack satire commonly uses a rhetoric which separates it from other forms of satire, a distinctive rhetoric which one can observe by considering the satiric object, speaker, plot, and method of attack.

1. Satiric Object:

The author points to the bits and pieces of the world which have stung him into writing; he does not refer to them indirectly "in a fiction."

2. Speaker:

The author (or "the man who speaks in the poem") dominates the work and emphasizes his right to speak in the work either by pretending to be the innocent victim of fools and knaves, or by pretending to be the enraged defender of public morality, or by pretending to be the wholly disengaged "good man" who, from the retirement of some pastoral seclusion, can tell the world where it errs and where it does not because he is not caught up in its struggles.

3. Plot:

The author develops no plot or only such bits and pieces of plot as will serve as a useful analogy for the moment: i.e., Horace's example of the ant in the satire reproduced above. Unlike comedy and tragedy or Menippean satire, direct attack satire has no more plot than is required for the satirist to see a knave or think of one or meet one.

4. Method of attack:

Pretty obviously, direct satire requires a direct attack upon the vices of the world. The author says what he thinks; at least, he does not depend on a fable or fiction to get across what he thinks.

Generally, direct attack satire does not offer problems in detecting what the author is attacking, or why, since the author attacks directly; rather, it offers subtler problems: the problem involved in getting at the author's tone, the credentials the speaker in the poem offers which make us believe that he has a right to attack vice; problems involved in getting at the author's perspective, the angle from which he views his foreshortened subject and which makes us see it as he does.

The teacher who wishes to understand formal satire and its "relatives" would do well to read in the following:

(1) Horace, Satires, I, 4, 5, 6, 9; II, 1, 6, 8
(2) Juvenal, Satires, 3, 4, 5, 10
(3) John Donne, Satires, 1, 3
(4) John Marston (any of whose satires will do)
(5) Alexander Pope, "The First Satire of the Second Book of Horace Imitated."

Relatives:
(1) Horace, Epistles
(2) Alexander Pope, "Epistle to Dr. Arbuthnot"

2. Teaching Suggestions

Poems 1, 2, and 3 in this section should give the teacher no difficulty. The student may be encouraged to see that poem 1 is pretty simple abuse and he may be asked to distinguish what this poem is doing from what the later poems are trying to do: i.e., expose a person or vice in terms of some objective principle. The teacher should know pretty clearly what the political situation in England was in 1819 before teaching poem 5. Again, the question of abuse arises. Also, the last two lines of the poem are pretty lousy lines and divert from the satiric mode. Poems 5, 6, and 7 will probably make more sense to the students if they are read aloud with some vigor. Poem 8 is a very difficult one, and students should be encouraged to read it silently first and read very carefully the many notes concerning the poem. Then the teacher can read the poem aloud. Poem 9 should present no problems. Throughout this concept development section, the teacher should be asking the students to keep their eyes on the five questions which are given at the beginning of the section. These five questions in the Student Packet do not always make sense if asked of a given poem, but the students should become aware of this gradually and, preferably, as much on their own as they can. You must, however, be prepared to answer questions which will arise and to help the students determine what can sensibly be said in discussing satire.

The core text from Horace is a prose text and should be read silently. This is the first classical formal satire that the students will read. The teacher may wish to give the students some factual material concerning classical Roman direct-attack formal satire before the selection is studied. The second core text, Pope's satire, "On Lousy Writers," should probably be introduced by being read aloud in part, then the student should read the whole thing to himself, keeping his eye on the notes; finally the teacher will probably wish to read each section of this satire aloud and bring to bear on it the five questions given at the beginning of the section. The questions of attitude, tone, and perspective are particularly important in this passage, because Pope very subtly shifts from one key to another as he drives home his picture of the millions of dullards that surround him, the pettiness of the almost-great who are his rivals, and the austere innocence of his own motives and work.

D. Animal Fable Satire

1. Concept Development

Menippean satire, which includes both animal-fable satire and human-fiction satire uses a "non-realistic" setting or "non-realistic" creatures, or both, to make its point. Aesop (5th-6th century, B.C.) the famous fable-teller, is supposed to have told his fables not just for their general moral implications, but also for their relevance to contemporary events: to expose people and vices of his own time. This tradition was carried on by Aristophanes. That Aristophanes knew Aesop's fables we know from the fact that he has one of his characters learn one of them. Aristophanes, perhaps imitating Aesop, handled animals and non-human objects to good satiric effect in his plays: consider how he handles the clouds, which stand for the misty ideas of the philosophers, in the Clouds; the wasps who, in the Wasps, symbolize jurymen; the chorus of frogs in the Frogs (cf. "The Idea of a Play" unit); and the birds who in the Birds symbolize whatever would supplant the traditional Gods of Greece. Aristophanes' plays are the real fountainhead of Menippean satire, not the works of Menippus. None of Menippus' satires (Roman, c. 260 B.C.) remain. They are said to have combined verse and prose and to have made heavy use of fictions. The only satire of Menippus about which we have any knowledge (and only because Lucian imitated it) is a journey to the world of the dead somewhat similar to the satiric journey to the underworld in Aristophanes' Frogs. Menippus, in this work, portrayed the great men of the world as humiliated in death to his own satiric delight. If Menippean satire, at the beginning, is very like Aristophanes' kind of "Old Comedy," Menippean satire is probably called after Menippus, and not after Aristophanes, partly because Lucian introduces Menippus in his dialogues as one of his spokesmen. Lucian and Apuleius, among Roman writers, come closest to writing the kind of fictional animal- or human-fable satire with which we are familiar. In the story of his transformation into an "ass" (figuratively, the result of his passion for Fotis), Apuleius suggests very strongly that he writes a kind of fable-allegory; in his fiction, he uses his treatment while wandering around as an ass, looking for the medicine which will restore him to human form, to satirize women, thieves, townsmen, and nasty old men. Lucian's The Cock has a cock speak to satirize the transmigration of souls, a cock who has passed through all human forms including the king's form. His The True History (one of the antecedents of Gulliver's Travels) uses a Vulture cavalry and an Ant cavalry to make fun of war; and the rest of the story includes a parade of half-human grotesques—Ox heads, Donkey Foots, Nutshell Men, Pumpkin-pirates, Pickled-Fish men and Crab-hands—which make various satiric points concerning the grotesque element in human folly.

Some animal fable satires deal almost wholly with animals (Aesop, the "Nun's Priest's Tale," the Hind and the Panther). Others deal with a world in which the human, the half human, and the animal mix in splendid confusion (Aristophanes, Lucian, Apuleius, Swift). Orwell, in Animal Farm, lies somewhere between the two groups of satirists, mingling the human world and animal as long as Farmer Jones is on the farm, surrounding the animal world with the human when he is cast out. As the Wasps in Aristophanes stand for jurymen, the Vulture cavalry in Lucian for ridiculous kinds of Roman soldiers, and the Yahoos in Swift for the "beast" (depravity) in man and particularly in Swift's contemporaries, so each of the animals in the satires of Chaucer, Lydgate, and Dryden stand for specific ecclesiastical or social classes, as each of the classes of beasts in Animal Farm stands for a specific person or class of person who participated in the Russian revolution, and, more generally, for the kinds of persons and classes of persons who tend to participate in all violent struggles for power. The important point is that the animal fable, or animal elements, permit the writer to hold up a grotesque mirror to his society in which it may see its vices reflected in bestial behavior, its institutions mirrored in fabulous animal plots and contrivances which appear the more repulsive dressed in that guise. We know the animal world is not infested with "rational" plots and contrivances, and a fiction which suggests that it is makes us appear no higher than the beasts.

The identification of what the animals symbolize may depend partly on a close examination of the characteristics of the animals and of the plot in which they figure, as with Aesop; it may depend on the conventional symbolism attached to an animal in a previous period or culture, i.e., rooster-priest (and there the teacher has to help the student); or it may depend on conventional symbolism attached to the animal in our day: for instance, Orwell draws on the stock associations of "greedy as a pig" and "steady as a workhorse" in making Napoleon and Boxer characters represent Stalin (or all greedy tyrants) and the Russian masses (or all patient, lower-class groups) respectively. The identification of the symbols and the question of the extent to which the fictional speaker in the work (e.g., Gulliver) is separate from the "author" generally depends in the end on very close reading.

Animal-fable satire may, like direct-attack satire, look out on a crowded and grotesque world; but in it the stupid, boring, lustful, malicious, and so forth are represented not as people, certainly not as people who actually lived in the author's time, but as animals or half-animal, half-human grotesques.

The author or "the man who speaks in the poem" disappears altogether as in Animal Farm or appears as a fictional character such as Lemuel Gulliver, who does and yet does not speak for the author and certainly is not to be identified with him. Animal-fable satire rarely suggests that its satire wishes to do more than make us *see*; its author has so disappeared within or behind or above his creation that the question of whether he hopes that his world will reform ceases to be relevant. No one could tell from a reading of Animal Farm whether Orwell had any belief that his work might make man a creature more capable of reason.

Menippean animal-fable satire commonly uses something of this kind of strategy:

a. Object of Satire:

The author points to large patterns of viciousness in human nature or society through the vehicle of a fiction which may have both topical and general applications.

b. The Speaker

The author (or "the man who speaks in the work") disappears from sight and the tale is told either from an omniscient narrative perspective or through the eyes of a fictional character who is pretty clearly not to be identified wholly with the author of the work or even as a simple spokesman for the author.

c. Plot:

The author develops an animal-fable plot or a grotesque fantastical "science-fiction" plot in which he takes the spectator to strange regions peopled by animal creatures who are enough like human beings to mirror their follies. Sometimes the animals are real animals in which case the attack is reversed—people are shown to be exactly like them.

d. Method of Attack:

Pretty obviously, animal-fable satire makes an indirect attack upon the vices of the world. What is said is said through fables, symbols, and fictive machinery of various sorts.

2. Teaching Suggestions

Animal-fable satire offers several problems to the student: the identification of what is symbolized by the animals themselves; the identification of what is symbolized by what the animals do (Yahoos gathering bits of shiny stuff as a figure for avarice); the determination of the extent to which the fictional speaker in the poem is separate from the author or even is himself the object of satire.

In late medieval times, the sermon commonly used the satiric beast fable; and ecclesiastical abuse is beautifully satirized in the allegories of some of the portions of the Reynard-the-Fox cycle and the Fauvel sequence. Chaucer's "Nun's Priest's Tale," if it is as some critics think, a satire of ecclesiastical abuse in the best Reynard tradition, is a first-rate example of the medieval use of the beast fable for satiric purposes: the Nun's Priest and all other priest tempted like Chanticleer can be seen as "roosters" (cf. Canterbury Tales, VII, 3447-3462); the Prioress and all fastidious ladies who might constitute a "fleshly" temptation to a priest can be seen as like Pertelots; and the Fox can be seen, like Reynard in the Reynard cycle, a figure for the devil or related satanic forces which might corrupt the cleric. The use of the beast fable for ecclesiastical satire reappears in Spenser's Shepherd's Calender (1579); in Dryden's Hind and the Panther (1687); its use for social or political satire reappears in Spenser's Mother Hubbard's Tale (1591). Finally, and most brilliantly, the animal-fable satire appears in the fourth book of Gulliver's Travels, the journey to the land of the horse-people (1726). Since the animal satires of Chaucer, Spenser, and Swift are studied in the twelfth grade by some or all of the students, the teacher should endeavor to familiarize himself with them, particularly with Swift. It is from Swift that Orwell would appear to have drawn his inspiration.

The concept development portion of this section is pretty much self explanatory. The last three selections ought to be studied with particular care since they prepare the students for reading an extended work which uses exactly the same devices. The teacher who wishes to understand Menippean "animal-fable" satire would do well to read the following:

(1) Aesop, Fables
(2) Aristophanes, The Frogs, The Birds, and The Wasps
(3) Lucian, The True History
(4) Apuleius, The Golden Ass
(5) Chaucer, The Nun's Priest's Tale
(6) Spenser, Mother Hubbard's Tale
(7) Swift, Gulliver's Travels, Book IV

3. The Core Text

a. Introduction to the text

Animal Farm falls into several literary categories. It is a fable in novel form with animals talking and acting like human beings but retaining their own physical characteristics. It is an allegory. The animals are symbolic of certain humans or human traits. Because the novel points out the vices and follies of mankind, it is meant to be destructive--Orwell's aim is to destroy the justifications for totalitarian government which can be uttered in the name of a "classless society." He wants people to look into the mirror and see the fate of those who permit themselves to be led into the totalitarian state by allowing their liberties to be taken from them. Animal Farm is true satire in that it goes beyond personal invective and attacks the weaknesses and follies inherent in all men. The reader does not need to go back twenty years or to travel across the waters to see that the pitfalls Orwell warns us of are close at hand.

George Orwell believed passionately that totalitarian government was the destruction of human free will and reasoning. He was well qualified to speak, for he had experienced a reversal of opinion after working with the Russian communists in Spain, where the Russians were aiding the "people" in their rebellion against Franco and the Fascist regime of the 1930's. His disillusionment led eventually to the writing of Animal Farm. Young readers may not realize the full impact of the political upheavals that influenced George Orwell, but it is well for them to know that the book was inspired by fact and experience, not by fancy, or even by research. Even though Orwell wrote the book in 1946, about situations as they existed in Russia and the non-communist nations nearby, and wrote it as a warning to England, many countries could take heed of his warning today, for the "pigs" are still about us. George Orwell says he wrote "purposefully, directly, or indirectly against Communism." But he attacked more than communism; he attacked all forms of totalitarianism and also the people who would allow themselves to be dominated by such forms. He lamented the failure of people to protest against the world they live in. His literary criticism, "Inside the Whale," was pointed at people and nations who allowed themselves to be swallowed, remaining passive, accepting. Since most of Orwell's writings are political in a broad sense, it may be useful to look briefly into his social and political ideas--their origin and their nature.

George Orwell was born at Mothari in Bengal in 1903, the son of an official in the Opium Department of the Indian Civil Service. He was sent to England to be educated and was snubbed and tortured by the rich boys and the administrators because he was a "scholarship" student. When he was nineteen, Orwell joined the Indian Imperial Police in Burma, where he worked from 1922 until 1927. There he was disillusioned by the ethical bankruptcy of imperialism and the crushing power wielded by an authoritarian regime. He returned to England, mingled with outcasts and held low-class jobs; he also began to write. By 1936, he was a full-fledged pamphleteer, essayist and novelist. At the outbreak of the Spanish Civil War, he went to Spain to write newspaper articles, but joined the militia almost immediately. Three factions fought to lead the republican fight against Franco: the Communist, the Non-Communist-Socialist, and the Anarchist. He joined none of the parties, but fought with the Socialist faction. After becoming discouraged and disenchanted with the entire situation in Spain, he escaped to England, where he spent the rest of his life writing. The Communists, among others, offered a promise of class equality and a revolution to bring about class equality and a political Utopia. He observed, however, that rather than aiding the revolution in Spain, the Russians were secretly doing everything in their power to stop it. The Marxist dream, "Workers of the World, Unite!" (symbolized as Major's dream in Animal Farm), had turned into a tyrannical power-politics philosophy which Orwell hated more than he hated any other single thing. Politically, he was an English Socialist who believed Socialism a move toward a better world, toward justice, liberty, and common decency. He deplored the growing indifference of the general public to anything that did not directly and immediately affect them. He said: "The relative freedom which we enjoy depends on public opinion. The law is no protection. Governments make laws, but whether they are carried out, and how the police behave, depends largely upon the general temper of the country.

If numbers of people are interested in freedom of speech, there will be freedom of speech, even if the law forbids it; if public opinion is sluggish, inconvenient minorities will be persecuted even if laws exist to protect them. The desire for intellectual liberty has been slowly declining. The notion that certain opinions cannot be allowed a hearing is growing. It is given force by intellectuals who confuse the issues by not distinguishing between democratic opposition and open rebellion, and it is reflected in our growing indifference to tyranny and injustice abroad. Many who declare themselves in favor of freedom of opinion drop their claim when it is their own adversaries who are being persecuted." One can read and enjoy Animal Farm without realizing all of its political implications, but the deeper one is able to penetrate, the more interesting the fable in all of its allegorical significance becomes.

When Orwell wrote Animal Farm, Russia was an ally of the so-called Western Powers, and an open criticism of Russia at that time would have been rhetorically clumsy. Ultimately, of course, Orwell achieved much more of an impact by choosing the indirect form, "under cover of a fable." The fable is not too difficult to penetrate. Major represents Lenin, Snowball represents Trotsky, and Napoleon represents Stalin. Major is the visionary; Snowball is the altruist--the intellectual pig who sets up the Seven Commandments, institutes schemes for the improvement of the farm and designs the windmill; and Napoleon is the quiet, clever, vicious, sly, step-by-step pig who is consumed by a lust for power and who pursues this power step by step throughout the novel by eliminating Snowball, rewriting history, revising the visionary ideal, and gradually emerging as The Leader. Squealer functions as the propaganda center where organized lying is the normal practice; he is the press secretary. The pigs are the Commissars or the Cabinet; the nine dogs are the Soviet Secret Police. Mr. Whymper represents a member of the "Society for Cultural Relations with Soviet Russia" or anyone who will do anything to make money. Boxer is a typical "Stakhanovite" who would suffer any hardship to prove that he is not a slave. The two neighboring farms represent non-Communist states; Frederick is easily read as Hitler and Pilkington as the British Prime Minister.

The teacher should explain the nature of a classless society where all have a vote and note how Animal Farm changes to a totalitarian society where there is no vote; how, as soon as Snowball has developed his plans to the point of fruition, he is cast out and history rewritten to fit the new scheme; how, as soon as Napoleon is in control, he begins the subtle easing away from the plans for the total revolution of the animals and toward a totalitarian dictatorship, a tyranny which eliminates all possibility of revolution; and how, finally, the animals peeking in the farmhouse window at the end of the novel are unable to distinguish the men from the pigs and the pigs from the men, the revolutionists from those against whom they were rebelling. The teacher should note that there has been little change in the status of the animals since the Rebellion. (The idea that the world is not susceptible of sudden and radical change is, as has been suggested earlier, implicit in the satiric genre.)

Christopher Hollis (in A Study of George Orwell) sums the fable up like this:

> The interpretation of the fable is plain enough. Major, Napoleon, Snowball--Lenin, Stalin, and Trotsky; Pilkington and Frederick--the two

groups of non-Communist powers; the Marxian thesis, as expounded by Major--that society is divided into exploiters and exploited and that all the exploited need to do is to rise up, to expel the exploiters and seize the "Surplus Value" which the exploiters have previously annexed to themselves--the thesis that power corrupts and that the leaders of the exploited, having used the theme of equality to get rid of the old exploiters, establish in their place not a classless society but themselves as a new governing class. The interpretation shows the greed and unprincipled opportunism of the non-Communist states, which are ready enough to overthrow the Communists by force so long as they imagine that their overthrow will be easy, but begin to talk of peace when they find the task difficult and when they think that they can use the Communists to satisfy their greed. To interpret further, Dishonor and Greed among the thugs turn men into pigs and pigs into men, and then the thugs fall out among themselves (as the Nazis and the Communists did) because in a society so full of utter baseness and insincerity as Communism represents, there is no motive of confidence.

b. Teaching Suggestions for the Core Text:

(1) It is recommended that part of the Core Text be read aloud in class. This procedure is not recommended, in this case, because Animal Farm is difficult but because reading aloud provides an excellent opportunity for detail-by-detail discussion. The teacher should call attention to the devices the author uses in creating satire, the relation of the "flat" statements to the fierce satirical effect. Reading aloud also provides opportunities to examine aspects of attitude, tone, and perspective since the "speeches" in the book can be analyzed as rhetorical exercises.

(2) After the teacher has given an initial lecture concerning the background of Animal Farm, the students could be encouraged to do some related reading: to study the Spanish Civil War and the Communist part in it; the Socialist Party in England at the time Orwell wrote; the Marxist theory of Communism as compared to Communism as we know it today.

(3) Since discussion plays a large part in the enjoyment of the book, more discussion questions than study guide questions are given; however, the students will undoubtedly do some of the reading by themselves, and the teacher may wish to shift the questions or supply his own to fit the teaching situation.

(4) The patriotic song plays an important part in the book. Students could do some library research to find some information about our patriotic songs. Were they originally written as poems?

(5) Suggestions for composition assignments are given in the Student Packet. You may choose such assignments as are appropriate for the class. Writing a satire is difficult, but some students may choose to do this. Some of the discussion questions could be used as composition assignments, but you should not generally require written answers to the discussion questions.

(6) If the students are using their own paperback copies, they might wish to prepare a "Cast of Characters" that they could Scotch tape on the inside of the front and back covers of the book. They could write the name of the character as he is introduced and list the character traits; e.g., Milly--carriage horse, dainty, vain, desires the comforts and luxuries of life more than freedom.

or

(7) The students might be directed to make a list of all of the characters in the book, recording the name of each and writing a short description of each as he is first encountered in the story. Then they might divide their papers into columns and record any changes that seem to occur in the characters as later descriptions show how the character has changed. After completing the book, students should note which characters have remained relatively the same and which have showed the greatest degree of change.

[NOTE: Suggestions 8 through 10 concern Orwell's style.]

(8) Orwell is an English writer. His book contains a number of examples of unfamiliar spelling and of unfamiliar words. Call the students' attention to examples of these and let them make a list of such words as they read, e.g., verbs:

stove in
closeted
smelt, etc.
spellings sympathised
emphasising
realised
honour
gambolled, etc.

This exercise could lead to a study of English idioms that differ from American ones. A student could interview someone who has traveled or lived in England and make a report to the class.

(9) *Animal Farm* provides some good opportunities to make semantic observations.

(a) Before starting the novel, students could discuss and record the connotations of *horse*, *pig*, *sheep*, *rat*, *dog*, *raven*, and *cat*. After they read the novel, they could refer to these initial impressions to see if they are the same as the connotations Orwell exploits for his satiric fable.

(b) Study the names Orwell gives his animals--Boxer, Napoleon, Moses, Squealer, Pinkeye, etc. Study other uses of words such as *Battle of Cowshed*, *Beasts of England*. What are the connotations of these words? What, their satiric effect?

(c) Students might discuss the extension of semantics into propaganda (have them check the etymology of propaganda). Propaganda plays an important role in the defamation of Snowball's character: "Comrades. . . do you know who is responsible for this? Do you know the enemy who has come in the night and overthrown our windmill? Snowball!" Later, the animals' suspicions are dispelled by propaganda. "'Our leader, Comrade Napoleon,' announced Squealer slowly and firmly, 'has stated categorically--categorically, comrade--that Snowball was Jones' agent from the very beginning--yes, and from long before the Rebellion was ever thought of.'"

(10) Critics of Orwell's writing have complimented him for the clarity of his tyle. The following exercises may suggest how Orwell attains this clarity.

(a) Study the use of verbs at the top of page 24.

(b) The actual rebellion is narrated in two paragraphs. Analyze the structure of each sentence in these paragraphs.

(c) Reread the last two paragraphs of Chapter 2. Discuss the emphasis that would be given to the sentence if the last clause read

-it was noticed that the milk had disappeared.
-they noticed the disappearance of the milk.
-the milk disappeared.
-the disappearance of the milk was noticed.

(d) Study Orwell's description of the slaughter of the traitors. What words in this description have a strong emotional appeal? What other observations can the students make about this paragraph?

(e) Read sentences from Orwell's writing. Compare them with those of other authors; e.g., sentences from Hemingway, Cather, a textbook, or from the students' own writing.

(11)

(a) Have the students arrange the following words from Animal Farm in separate groups according to their suffixes:

-al, -ary, -ly, -ate, -tion (or -sion), -ous, -ible, -ity, and -ed.

There will be some words that do not fit in the groups. Have students, using their dictionaries, discover what part of speech the words ending in each of the above suffixes usually are. They will need to look up more than the stem word to be sure they are drawing a correct conclusion.

(b) Have students find the prefix, stem, and suffixes of the words marked with "*." Have them determine the meaning of the words from the meanings of their parts.

(c) See how many different words the students, using different prefixes and suffixes, can make from the stem of the words marked with "*."

(d) Be sure that students know the meanings of all the words which follow and how to spell them:

treacherous
*contemplate
plaited
*beautifically
oration
interment

nocturnal
quarry
*intermediary
posthumously
morose
gambolled
humility
laborious

conciliatory
revolutionary
lamentation
superannuated
*spontaneous
complicity
accumulate

desperation
expulsion
tyrannical
deputation
*simultaneously
knoll
*contemptuously

(12) Composition: Paragraph compositions are suggested throughout the unit, from the introductory study through the actual core text reading. Two longer compositions as outlined here will crystallize the students' idea of satire and make a fitting conclusion to this section of the unit:

(a) "Write a paper discussing satire as a literary style. Use references from your readings in the entire unit to support your observations."

(b) "Write an original satire. Consider the targets that were listed earlier in the unit and the devices satirists use for accomplishing their purposes. Your composition may be in the form of poetry, essay, short story, or fable."

(13) Attitude, Perspective, and Tone: The previous "Attitude, Tone and Perspective" unit defined *attitude* as the author's stance toward his audience, *perspective* as his stance toward his subject, and *tone* as his manner of presenting his own character and personality. If one regards the characters in *Animal Farm* as, in some sense, the authors of their speeches, one can perhaps make some useful observations about how they manipulate *tone* to influence their audiences. The first such speech is that of Old Major on pages 18-22. Study this speech, determining how Old Major establishes the general, over-all tone of the speech. Identify the tone, considering such things as the examples he uses (if any), the words he uses, and the syntax and structure of his sentences.

Then have students consider these same matters in the speech of Squealer, Snowball, and Napoleon, deciding in what ways the *tone* of each is similar to, and different from, those of the others. Does the *tone* of any one individual contribute to his success in getting others to accept his propositions?

Character	Examples	Words	Syntax
Major (Solemn)	Miserable Life Evils of Man	Miserable Cruel Forced Hunger Fate	Subject-Verb Short Simple
Squealer (Patriotic)	Sacrifices of Napoleon Threat of Jones	Comrades Leadership Responsibility Bravery Loyalty Obedience	Inverted word order Long Complex

Character	Examples	Words	Syntax
Snowball (Brilliant)	Less Work	________	_______
Napoleon (Crude and Rude)	Increased Food Production		

(14) The following exercise allows students to compare the maxims according to which Animal Farm is ruled with those according to which a free society is supposedly ruled. Students will notice that the maxims by which Animal Farm is ruled are mere parodies (in the sense of "feeble or ridiculous imitations") of those which might rule a free society:

In Animal Farm the personal dictatorship as set up by Napoleon establishes a model community in which it was generally regarded that "All men are enemies. All animals are comrades." Other ruling maxims controlling the thoughts and actions of this animal community appear frequently throughout the book. Examples of such sayings appear in the following list on the left side of this page. On the right side are sayings which are common to a society governed according to the principles of a democracy.

Have the students study each list. Then have them choose the maxims from the first list which seem to be direct contradictions or inversions of maxims in the second list. Have the students discuss the satiric effect of the mock-maxims.

1. "All animals are equal, But some animals are more equal than others."	1. "We hold these truths to be self-evident --that all men are created equal."
2. "I will work harder. Napoleon is always right."	2. "Ask not what your country can do for you, but what you can do for your country."
3. "Animal Hero, First Class."	3. "The object of government . . . is not the glory of rulers or of races, but the happiness of the common man."
4. "Four legs good, two legs bad."	4. "The superior man . . . stands erect by bending above the fallen. He rises by lifting others."
5. "All the habits of Man are evil."	5. "No man ever became extremely wicked all at once."
6. "The only good human being is a dead one."	6. ". . . educated men are as much superior to those uneducated as the living are to the dead."
7. "Tactics, comrades, tactics!"	7. "Men are never so likely to settle a question rightly as when they discuss it freely."
8. ". . . ribbons . . . are the badge of slavery."	8. "Joys are not the property of the rich alone.

[NOTE to the teacher: The preceding list as appears here illustrates how these maxims may be matched. In presenting this exercise to the students, the teacher should arrange the maxims in another order, so that the students can choose how they would match one to another.]

E. Indirect Satire: Menippean Satire II: The Human Fable

The third kind of satire which one may distinguish, for the purposes of this unit, is the satire which makes use of a human fable. Again, one can begin with Aristophanes, for in such a play as The Knights he mocks the tyranny of Cleon through the fiction of a butcher, and no non-human characters enter the play; in the Acharnians he mocks war-mongering by setting an aggressive pacifist who establishes a private peace for himself and, hence, is able to live like Sir Epicure against the rest of his society, who are still at war and have to live on a ration-stamp diet. Again, in his Lysistrata, he mocks war by displaying a society in which women refuse to have anything to do with their men and so create in them such painful frustration as will make them finally accept peace. In each of these works a fiction about a distorted human world makes its satiric point about the world in which the poet of the old comedy lived.

What we know of the only satire by Menippus suggests that he used a distortion of the human world to satirize the ordinary human world; Lucian and Petronius certainly used such distortions in their "Dialogues of the Dead" and "Satyricon," both satires of first- and second-century Roman religion and mores. Erasmus' Praise of Folly is a Christian Lucianic dialogue in which Folly speaks; describes her lineage, upbringing, and train; and suggests that the worlds of learning, of the Church, the court, and the working classes are all presently at her service. No non-human characters appear in the Praise of Folly, nor do any appear in the satiric work written by the man to whom the Praise is dedicated, Sir Thomas More's Utopia. The Utopia presents a world whose ideal rationality constitutes a thorough indictment of the irrationality and greed of Tudor England (whether the ideal rationality of the Utopians be regarded as a picture of what man should be or as a reminder that, if rational men can do this much, how much more should men who know grace be able to do in creating the good society). The abuses of learning, religion, and government, of passion and reason, receive their comic due from another admirer of Erasmus, Rabelais, whose Gargantua and Pantagruel introduces us to a world of giants and ordinary men in anticipation of Gulliver. Indeed, generally the Menippean satire which uses a "human fable" depends upon some manipulation of proportions and perspectives to make its point. This manipulation may not always be quite so obvious as it is in Gargantua and Pantagruel or Gulliver I and II. With the coming of Fielding, the tradition of satire tends to become part of the tradition of the novel and the "human fable" which makes a satiric point can come to look very like a realistic novel to the inexperienced eye--as it certainly must in the case of Fielding, Dickens, Twain, or Sinclair Lewis.

Menippean human fable satire commonly uses this strategy:

1. Object of satire: The author points to large patterns of social evil or social folly through the vehicle of a fiction which views that folly from an unfamiliar perspective and assigns it unusual proportions.

2. Speaker: The author (or "man who speaks in the work") disappears from sight, and the tale is sometimes told from an omniscient narrative perspective but more often from the perspective of a person (Gulliver) or group of persons (the Grand Fenwickians) who go on some kind of journey or make some encounter

with conventional society (or a fictional version of it), such an encounter as will permit the pimples on the face of its vice to be more obvious. Hence the common journey: Aristophanes' Frogs, Lucian's The True History, Rabelais' Gargantua and Pantagruel, Swift's Gulliver's Travels, and Voltaire's Candide.

3. Plot: The author develops a full-blown plot which permits a manipulation of proportions, time sequences and perspectives which is rather unlike that in the realistic novel. Often his plot is a journey to a fanciful land which mirrors our world (Lilliputia) or from a fanciful land which unmasks our world (Grand Fenwick, Utopia). Usually his characters, while having human shape, are flat grotesques fixed in one or another vicious or silly posture. Unlike the satirist who engages in direct attack, he does not include real people in a realistic or even, generally, a putatively realistic setting. Often the fiction is a kind of topical allegory.

4. Method of attack: What is said is said indirectly, through a manipulation of proportions and perspectives, a flattening of characters, an "allegorical" fiction.

The chief problem that students are likely to have with this kind of satire is that they may be tempted to read it as an attempt at novelistic realism. If they are asked to attend to the author's manipulations of perspectives, proportions, time sequences, if they are asked to see what characters and situations "stand for" outside the book, they are not likely to mistake this kind of satire either for "slice-of-life" writing or for simple fanciful writing.

In teaching the Cummings poem, a good approach is to read the poem aloud and then reread it, analyzing it line by line for its rather complex and subtle implications. In teaching the next poem, "The Land of Cockayne," the teacher will be able to clarify the satiric point more easily if he has a copy of Peter Breughel's picture of the "Land of Cockayne." Otherwise the students may be tempted to think of it as an ideal place. The "Land of Eldorado" is presented in the packet as a contrast to Cockayne and Ever-Ever Land. It shows how a picture of a Utopia may be an excellent satiric vehicle. In the core book, an ugly Russia and an ugly United States are treated in much the same way as Ever-Ever Land and Cockayne are treated. But the core book also juxtaposes its islands of ugliness against a Utopia, Grand Fenwick, which drives home the point of the satire. Eldorado is a Utopia which mocks the ancien regime whereas Grand Fenwick is a Utopia which holds up a perfect ancien regime to admiration in order to clarify deficiencies in a technological society.

The pictures of the Veneerings, Podsnaps and Trulliber should be analyzed carefully since they involve the kind of manipulation of proportions and perspectives upon which The Mouse That Roared depends very heavily. Students should be given as much assistance as possible to help them see that these portraits are not attempts at slice-of-life realism, but more subtle forms of satiric fable involving subtler satiric distortions. Finally, students, before they read The Mouse That Roared, should be asked to familiarize themselves with the political situation of the United States between 1950 and 1955 so that they see the most direct implications of the book. Although our political situation today is such that the book is still relevant to international conditions, students will understand the satire better if they understand the great political questions which were being evaded around 1955.

Much the same technique can be used in teaching The Mouse That Roared as is suggested for teaching Animal Farm. Some teachers may wish to substitute individualized readings for reading The Mouse That Roared.

The teacher who wishes to understand Menippean human fiction satire would do well to read the following:

(1) Artistophanes, The Knights; Lysistrata
(2) Lucian, some of his dialogues
(3) Petronius, Satyricon
(4) Erasmus, Praise of Folly
(5) Rabelais, Gargantua and Pantagruel
(6) Swift, Gulliver's Travels, I, II, and III
(7) Twain, Huckleberry Finn
(8) Orwell, 1984

2. Core Text

In The Mouse That Roared, the author works with both proportions and perspectives; he achieves his satiric effect partly by setting a miniscle fictional constitutional monarchy against the great powers, the reverse of what Swift does when he makes England look ridiculous by comparing it with a land of giants who govern themselves well (Book II, Gulliver). Wibberly makes the United States and other great powers look ridiculous by setting them against dwarf-land that governs itself well. Partly, however, Sibberly achieves his satiric effect by viewing the United States from the perspective of a person who comes from Grand Fenwick, and this effect is achieved not only in the section of the book which deals with Tully's calm invasion of New York with a fourteenth century brigade to carry off Dr. Kokintz and so the power to control the world's destiny, while New York and the nation are paralized with bomb hysteria. It appears in every scene in which the Grand Fenwickians think of or discuss the outside world: its taste in wines; its anarchist-syndicalist-communist ideologies for saving the working man from himself; its treatment of defeated enemies; its irrational creation of larger and larger bombs, all of which are putatively unusable and as harmful to the user as to those against whom they are used; its toleration of a scientific community which is the "victim of society" and a society which is "the victim of the scientific community." All these follies of modern civilizations appear ridiculous because they are viewed from the perspective of an agrarian, pre-industrial feudal society which has never known total war and which ceased to change after the fourteenth century.

Wibberly's choice of the fourteenth century is not accidental. In the fourteenth century, at Bannockburn, Poitiers, and Crecy, in the wars of Edward I, II, and III, killing for the first time in medieval times became something more than the cruel sport of knights; it became mass effort which required something like the mobilization of a whole society. Wibberly creates an ideal vision of a fourteenth century society which has known neither total war nor urban civilization nor mass hysteria nor worker unrest. From the perspective of that vision, he views the modern world, sees it as to such a degree distorted and defamiliarized that we are asked to rethink its character: Dr. Kokintz (who bears some resemblance to Edward Teller and Albert Einstein), the President (who seems to be a bit like Eisenhower), the British Prime Minister (who is very like Churchill), and his foreign secretary (Tony, probably after Anthony Eden) are not flesh and blood people but grotesques acting out a rather cute and hideous puppet show. They are grotesque and defamiliarized so that their foibles become apparent much as they might were they part of an animal fable. Indeed, the genius of a great satirist often comes through in his capacity to choose the perspective and the kind of fiction which will best allow him to display the fault he wishes to display: Yahoos may work well for displaying man's bestial nature, but Lilliputians may work better for exposing his political-social pretensions; beasts may allow us to show best what happens in revolutions, human puppets to show best what happens in an armaments race.

III. Bibliography: Students may try out their ability to handle satiric passages by individualized readings in A., B. and C. below. Bibliography D. is intended for the teacher's use.

A. Novels

Miguel de Cervantes - Don Quixote
Samuel Clemens - The Prince and the Pauper
A Connecticut Yankee in King Arthur's Court
Innocents Abroad
Sinclair Lewis - Mainstreet
Saki (H. H. Munro) - The Unbearable Bassington
Booth Tarkington - Monsieur Beaucaire
T. H. White - The Sword in the Stone
Charles Dickens - Oliver Twist
Nicholas Nickleby
Our Mutual Friend

B. Short Stories, essays, and poetry:

George Ade - Fables in Slang
Hand Made Fables
Will Cuppy - How to Tell Your Friends from the Apes
How to Become Extinct
How to Attract a Wombat
How to Get from January to December
The Decline and Fall of Practically Everything
F. P. Dunne - "Mr. Dooley at His Best"
J. C. Harris - Uncle Remus
A. A. Milne - The World of Pooh
Ring Lardner - The Roundup
First and Last
Don Marquis - Archy
Archy and Mehitabel
Ogden Nash - "Free Wheeling"
"I'm a Stranger Here Myself"
"The Face is Familiar"

E. Streeter - Dere Mable
F. Sullivan - "A Pearl in Every Oyster"
"A Rock in Every Snowball"
James Thurber - "The Thurber Carnival"
"The Middle-aged Man on the Flying Trapeze"
"Fables of Our Time"

C. Plays

Oscar Wilde - Lady Windemere's Fan
The Importance of Being Earnest
Thornton Wilder - The Skin of Our Teeth

D. Additional readings:

Saki (H. H. Munro) - "Tobermory"
P. G. Wodehouse - Jeeves
D. H. Lawrence - "The English are So Nice"
W. H. Auden - "The Unknown Citizen"

Useful Secondary Sources:

Gilbert Highet, The Anatomy of Satire (Princeton, N. J.: Princeton University Press, 1962).

Alvin Kernan, The Cankered Muse (New Haven: Yale University Press, 1959). On formal satire in the English Renaissance.

Robert C. Elliott, The Power of Satire. (Princeton, N. J.: Princeton University Press, 1960.)

Maynard Mack, "The Muse of Satire," Studies in the Literature of the Augustan Age, ed. R. C. Boys. (Ann Arbor, Mich: George Wahr Pub. Co., 1952), pp. 218-231.

A CURRICULUM FOR ENGLISH

Teacher Packet

THE IDEA OF A PLAY:

The Greek, The Renaissance, The Modern

Grade 9

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Nebraska Curriculum Development Center

THE IDEA OF A PLAY:

The Greek, The Renaissance, The Modern

Grade 9

CORE TEXTS: Beaumont, Francis and John Fletcher. The Knight of the Burning Pestle in Eight Great Comedies, ed. Sylvan Barnet, Morton Berman, and William Burto (New York: New American Library, #MQ343). 95¢ Selections are reproduced in the student packet.

Wilder, Thornton. Our Town in Our Town, The Skin of Our Teeth, The Matchmaker (New York, Bantam Books, Inc., #HC98). 60¢

SUPPLEMENTARY TEXTS: As assigned by the teacher.

Note: Suggested Procedures for teaching this unit are given after General Aids (pp. 21ff). Information contained in the Aids is basic to unit Procedures.

OUTLINE

GENERAL INTRODUCTION

- I. Description of Content
- II. Objectives
- III. Articulation

BIBLIOGRAPHY

- I. Representative Dramas
- II. Reference Works

GENERAL AIDS

- I. Concept Development
  - A. Introduction
  - B. Terminology
- II. The Greek Theater
  - A. Background Information
  - B. Terminology
  - C. Aristophanes' The Frogs
- III. The Elizabethan Theater
  - A. Background Information
  - B. Beaumont and Fletcher's The Knight of the Burning Pestle
- IV. The Modern Theater
  - A. The Box Set
  - B. Terminology
  - C. Wilder's Our Town

SUGGESTED PROCEDURES

I. Literature

II. Language

III. Composition

IV. Supplementary Activities

GENERAL INTRODUCTION

I. Description of Content

This packet contains statements of the objectives and articulation of the unit; a bibliography; a number of general aids composed of background and critical materials for the teacher; and procedural suggestions for literature, language, composition, and supplementary activities.

II. Objectives

A. To present the play as an important form of literary expression.

B. To foster awareness of the elements peculiar to dramatic structure by providing classroom situations for acting and stage production.

C. To help the student develop a capacity for appreciating dramatic literature.

D. To guide the student to be discriminating in his choice of television, stage, and screen productions.

III. Articulation

This unit is closely related to the ninth-grade units, "The Idea of Kinds," and "Comedy." It is also preparatory to the tenth- and twelfth- grade units on tragedy. Students will find its study of the development of a genre through literary history particularly useful for the ninth- and twelfth-grade units on the epic.

BIBLIOGRAPHY

I. Representative Dramas

Barnet, Sylvan, Morton Berman, and William Burto, eds. Eight Great Comedies (New York: New American Library); paperback

Lind, L.R., ed., Ten Greek Plays in Contemporary Translations, Riverside Edition (New York: Houghton-Mifflin)

Molière, Jean Baptiste. Five Plays, trans. John Wood (London: Penguin Books, 1953).

Sheridan, Richard. The School for Scandal in Six Plays, ed. Louis Kronenberger (New York: Hill and Wang, 1957).

Wilder, Thornton. Our Town, The Skin of our Teeth, The Matchmaker (New York: Bantam Books.

II. Reference Works

Arnott, Peter D. An Introduction to the Greek Theater (New York: St. Martin's Press, 1959). Also available in paperback.

Bentley, Gerald. Shakespeare and his Theater (Lincoln: University of Nebraska Press, 1964).

Cornford, F. M. Origin of Attic Comedy (Gloucester, Mass.: Peter Smith, 1961). Also available in Anchor paperback, A263, $1.45

Flickinger, Roy C. The Greek Theater and its Drama, 4th ed. (Chicago: University of Chicago Press, 1960)

Harsh, P. W. Handbook of Classical Drama (Stanford: Stanford University Press, 1944)

Norwood, Gilbert. Greek Comedy (Boston: J.W. Luce, 1932)

GENERAL AIDS

I. Concept Development
   A. Introduction

"The Idea of a Play" is an introduction to three different stages and stage machines: the ancient Greek, the Elizabethan, and the "modern". Drama is not something read, heard, or seen; it is something experienced. Man, by nature, is both an actor and a spectator. It is obvious that the best way to study dramatic literature is to see it staged, but since our students will not be able to see a dramatic presentation of most of the plays they study in school, we must help them to "stage the work" in their imaginations. They must read the play as a play, visualizing it as a stage presentation. The following unit is directed toward helping the students reconstruct the theatrical conditions of three important theaters; it tries to bring them to see how the plays looked, what they could mean when produced on the stages for which they were written. Once students have been through this technical and perhaps "non-literary" discipline they can better perceive what kind of literature they are studying when they deal with the plays of the Greeks, the Elizabethans, and the moderns.

In the study of the ancient Greek theater and stage you'll need to give the students most of the information they need to achieve understanding. However, when they come to the second stage, the Elizabethan, they will be asked to do a certain amount of reconstructing of theater and acting conditions for themselves; the work selected for their analysis, The Knight of the Burning Pestle, allows them to do this fairly well because it contains a good many rather explicit references to renaissance stage machines and theatrical conventions. In the play Our Town, the students can work out for themselves a kind of "production" of the work, and so confront the theatrical decisions which go with presenting a modern play in a modern theater. The unit thus proceeds from the simple to the complex, from a situation in which the student is dependent to one where he is fairly independent.

The basic elements of play construction and presentation that should be studied are (a) character, in relation to theatrical personnel; (b) setting, in relation to stage machine; (c) plot, in relation to acting methods.

A. Character: Characterization is the beginning of all acting. An actor must know the character he is to portray and have the ability to present the part he is playing in order to give a convincing performance. He must study the play so that the mood, plot, structure, and theme are perfectly clear. In order to analyze a particular character he must glean the comments and attitudes of other characters in the play so as to get into the spirit of the role before his entrance. He must understand the motives back of his actions and exactly what his natural reaction to each situation and person in the play would be. To be convincing he must try to think, live, and feel the part.

B. Setting: It is important to devote attention to the setting in which the student is to act. Since nearly all movement is dependent upon placement of stage furniture, it deserves careful planning. All rehearsals should be held with the main stage properties placed in the proper position.

C. Plot: The plot of a play is the series of related events which take place before our eyes. Its development begins with the initial incident, or the first thing that happens upon which the rest of the play depends. There are always a number of elements involved in the development of a play. There must always be a problem to be solved by the leading characters, or a conflict fought between two forces. The solution of the problem or outcome of the conflict is kept uncertain in order to hold interest. With opposing forces in even balance, the interest of the audience thus aroused increases in intensity until the climax is reached, the problem solved, or the conflict ended. This interest may be primarily intellectual (that is, what do the events mean?) or it may be primarily emotional.

D. The total impression of the play is effected through action and dialogue. What the characters say and do must convey the author's ideas.

1. Action: In the drama, action means movement performed in a special acting area, by specially selected players, who use impersonation as a means of communication with the audience. The playwright selects and arranges a series of dramatic actions involving change and development to present the ideas he is revealing about life. Tempo refers to the speed with which the scenes move, the rhythm, the pulse of the play. A play must maintain a reasonably rapid tempo or it will drag and the audience will lose interest.

2. Dialogue: The actual speeches of the characters are referred to as dialogue. The dramatist must see that his characters speak as men and women of the class they represent. The characters, presented by means of dialogue and action, are placed in a series of dramatic situations which lead to a definite reaction from the audience: laughter, tears, horror, suspense, and, ultimately, applause. These situations are arranged to tell us something about the pattern and meaning of human existence.

B. Terminology and Theater Vocabulary

The teacher may draw from this dictionary of terms in the discussion of plays; students should not be asked to do rote memory work with it.

Play: a story presenting the conflict of two opposing forces, and designed to be presented by actors before an audience.

Theme: one main idea or proposition which the dramatist wishes to present.

Plot: a series of carefully planned situations which make up a story.

Exposition: that part of the dialogue, usually at the beginning of the play, which gives essential information about the character's background.

Conflict: discord of emotions or will in mental or physical action.

Protagonist: the pivotal character who creates conflict and makes the play move forward.

Antagonist: the character most actively opposing the protagonist.

Suspense: the air of expectancy and excitement with which the conflict in the play develops.

Reversal: the point at which the complication culminates in the plot: the protagonist's fortune changing from good to bad (tragedy) or from bad to good (comedy).

Climax: the high point to which the plot consistently builds.

Prologue: a speech or short poem addressed to the spectators and spoken before the presentation of the play.

Epilogue: same as prologue but spoken after the play.

Chorus: the part of the drama spoken or sung in unison by a group. It was prominent in Greek drama, and is still occasionally used by the modern.

Soliloquy: a speech made by one of the actors to himself.

Monologue: an ostensible soliloquy whose real purpose is to give information to the audience.

Aside: a speech or remark addressed to the audience by one of the actors while he speaks to the others, presumably unheard by the other characters onstage.

The following terms are more technical theatrical terms: They may be useful in discussion, but they are not as important as the terms given above.

atmosphere: expression of mood, usually applied to the set.

blocking: the director's plotting of the action.

center of interest: point of focus at any given time.

climax: the high point of action in the play, which is the turning point in the plot.

conflict: dramatic opposition of the protagonist (a) with himself, (b) with his fellow man, or (c) with society or fate.

cover: obscuring an actor from sight of the audience either by furniture or by another actor.

critiques: evaluations wherein both strengths and deficiencies are noted.

cue: a signal for an actor's speech or action, usually the last three words of another actor's speech.

cut: delete, or an order to stop the action.

drops: painted curtains without fullness.

drama: a composition in prose or verse portraying life and character by means of dialogue and action; a play, a story presenting the conflict of two opposing forces, designed to be presented by actors before an audience.

farce: a play in which the comedy is based on exaggerated or absurd situations.

gridiron: overhead structure supporting curtains, rigging, and drops.

ground cloth: a canvas floor covering to absorb sound.

high comedy: a play based on wit with a morally or socially significant theme.

ingenue: the young female character in the play.

juvenile: the young male character in the play.

low comedy: based on physical humor.

mood: an emotional state, usually the result of a combination of emotions.

motivate: give a reason for doing or saying something.

motivating force: the impelling desire which causes a character to act fairly consistently in all situations.

offstage: off the acting area.

pace: the over-all movement of the play, a combination of tempo and rhythm.

pantomime: the bodily, nonverbal expression of an idea or emotion.

personal magnetism: the power to attract viewers.

plot: (a) the contrived sequence of events in a play.
(b) the production form used in stage arrangement.

practical: usable, as a window that can be raised.

properties: (a) stage articles used to dress the set.
(b) hand articles used by the actors.

showmanship: a sense of what is theatrically effective.

simplicity: "the exact medium between too little and too much."

sincerity: honesty of mind and action.

spontaneity: freshness; originality

stage picture: the grouping of actors at any given time in the play.

strike: the signal to change the set; usually given by the stage manager.

tag line: an actor's speech at the close of an act or of the play.

tempo: the rate of speed at which the play is acted.

timing: the art of regulating the execution of a line or movement to occur at exactly the right psychological moment.

tragedy: a play in which the protagonist, a noble character, is defeated by forces beyond his control.

trap: a trap door in floor of stage.

wagon: a rolling platform on which sets or pieces can be mounted to change scenes quickly.

wings: offstage spaces on the right and left of the acting area.

II. The Greek Theater

A. Background Information for a Lecture-Discussion

Originally the stage of the Greek theater was merely an open space about an altar, often surrounded by sloping hillsides. Thespis introduced the skene, the origin of the modern scene, which in his time was a small hut in which he changed his costume and make-up. Gradually the theater took a definite architectural form, consisting of a large, usually semi-circular amphitheater around a circular orchestra or paved dancing floor. Most of the dramatic action took place on the orchestra, as did the dances performed by the chorus. Close to the squared end of the amphitheater was an elaborate permanent skene, usually fronted with simple columns. Behind them was a long wooden building which served as a dressing room, as a scenic background (usually of a building or buildings) for the action, and as a means of entrance and exit for the actors. In front of the skene a few steps led down to the orchestra. The chorus retired to these steps between choral odes. The musicians were unobtrusively seated before the skene, at one end. An alley-like parodos on the orchestra level provided for exit and entrance at each end between the skene and the amphitheater.

From around the orchestra floor branched out rows of stone seats arranged symmetrically up the hillside in the form of a semicircle. These theaters were huge, usually seating from twelve to seventeen thousand people. An altar occupied the exact center of the orchestra, and on it was placed a statue of Dionysius, patron god of the theater. The most honored spectator was the priest of Dionysius who sat in a special seat in the front row. Theater performances were part of a religious festival.

The Greek chorus was an integral part of the theater. The rhythmic movement and postures of the members of the chorus, dressed in colorful draperies, together with the lyrical chants of trained voices accompanied by instruments playing specially composed music, combined to form an artistic spectacle that must have been as satisfying to the eye and ear as it was in evoking emotional and dramatic responses. The author used the chorus to express his ideas, particularly in comedy, and to underscore and interpret what the characters said.

Greek dramatic performances differed from modern productions, not only in the use of the chorus but also in other details. All actors were male, as were all chorus members. Greek actors wore masks made of linen, cork, or wood, with large mouth openings so that they could project their voices to the distant spectators, although the Greek amphitheater possessed excellent acoustics. Facial expression was, of course, missing, but voice quality and gesture were important in conveying emotion. Must of the acting was stylized rather than realistic.

Perhaps the most interesting piece of stage equipment was a crane-like contraption known to us by the Latin term "machina", used to lower and raise the gods and goddesses as they appeared to play their parts as arbiters in human affairs. The term "deus ex machina" means a god from the machine.

In Greece, around 425 B.C., the theater was much more a civic activity than it is today. Frequently almost the entire free male population of a town would be in the audience. Performances were always given in the daylight, and the audience sat through the presentation of several plays in one day. Usually, three tragedies composing the story of one family were presented, with comedies as interludes. Sophocles' Oedipus Rex, Oedipus at Colonus, and Antigone made up one such cycle.

The teacher should copy the ground plan of the Greek theater (on the next page) on the chalkboard before she gives this lecture.[1] Have a student come to the board, locate and point out to the other students the various parts of the theater as the teacher presents them. Require the students to take notes, and encourage questions and discussion about the theater and The Frogs. Part of the frogs' chorus has been included in the student packet.

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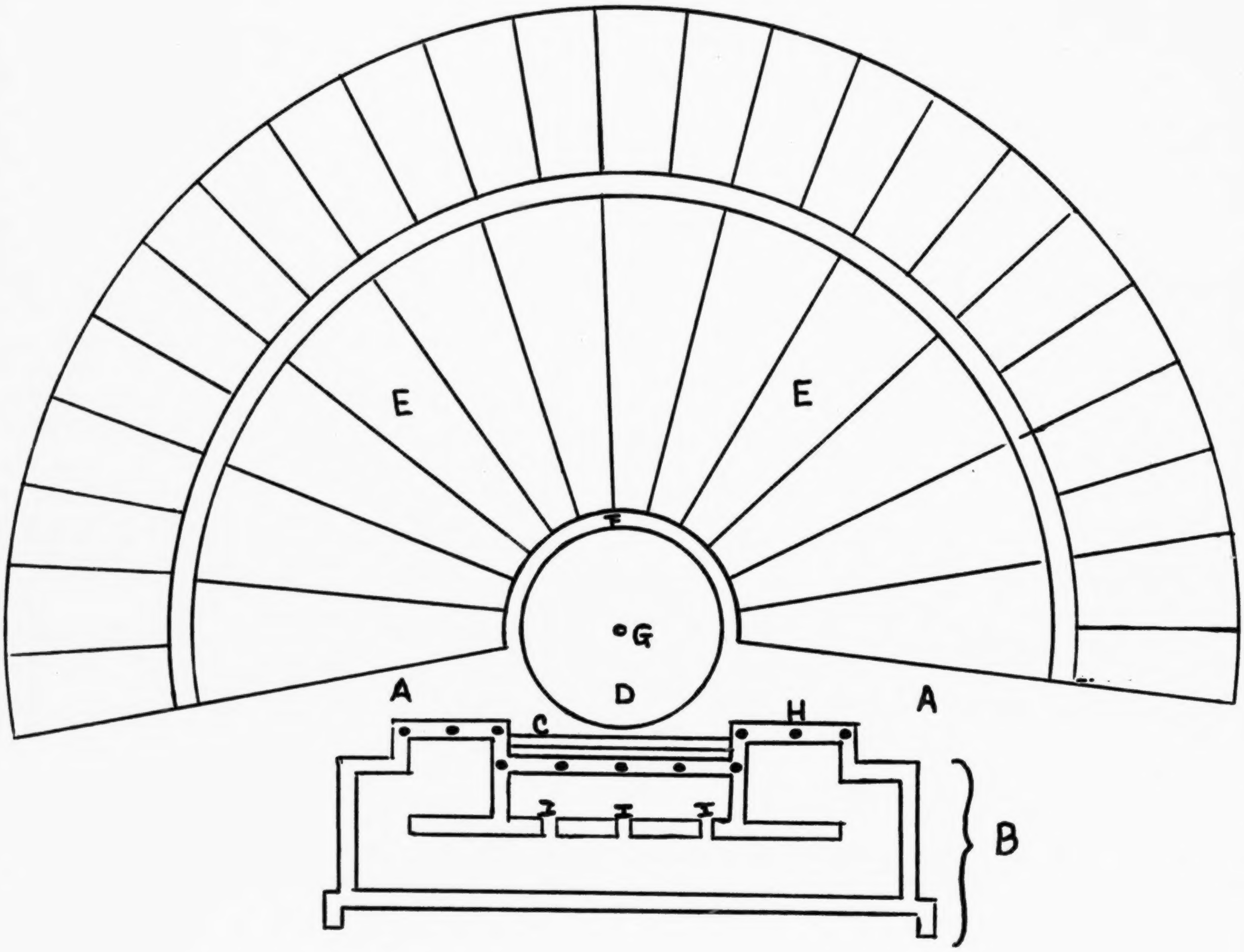
[1] The key to the groundd plan on the next page contains a typographical error. Parabos should Parados.



Key:

A - parodox, alley-like passage used for entrance and exit

B - skene

C - steps, used by actor to enter skene, and by the chorus when they were not taking an active part in the play

D - orchestra

E - rows of stone seats for audience

F - special seat for the priest of Dionysus

G - altar

H - columns

I - doors, used as entrances and exits

B. Terminology

1. Orchestra - a paved, circular dancing floor up to ninety feet in diameter, on which the chorus performed its songs and dances and the actors delivered most of their dialogue. In its center was an altar of Dionysius, frequently surmounted by a statue of this god.

2. Chorus - a group of trained singer-dancers, usually twelve to twenty-four men, who remained on stage during most of the play, engaging in the action in a detached way but influencing it very little. As a means of separating the scenes of the play it presented choral interludes whose principal contrubution in the play was to the senses of sight and sound, for costumed and masked, the members of the chorus moved about the orchestra during the interludes in a series of ballet-like evolutions, with a choral leader. As they danced they chanted intricate choral odes which provided commentary on the characters and their actions, usually interpreting previous scenes and foreshadowing those to come, and often serving as spokemen for the playwright.

3. Parabasis - a feature of Greek comedy, in which the chorus abandons its role, comes to the front of the acting area, and addresses the audience directly. In the parabasis the chorus delivers a message from the playwright, heaping scorn on his personal enemies, attacking public policies or attitudes, sermonizing on moral issues of the day, or defending his artistic integrity. Here, as elsewhere in the comedy, the utmost freedom of speech was allowed without fear of reprisal.

4. Skene - a long, permanent structure representing a building or buildings, behind the acting area or orchestra, and serving these purposes: 1. to provide a decorative backdrop for action and a sounding board for dialog; 2. to provide building (houses, palaces, temples etc.) necessitated by the plot; 3. to provide dressing rooms and storage for stage properties.

C. The Frogs by Aristophanes

In The Frogs, by the Greek dramatist Aristophanes, Dionysius, patron god of the thearer, has deeply mourned the recent death of the great poet and tragic dramatist Euripides, and finally resolves to go to Hades and bring him back to earth. Since no one save Heracles has ever accomplished such a feat, he dresses himself as Heracles and goes to Heracles' home to ask advice and directions. (Heracles' home is represented by one of the doors in the long wooden building, the skene.) Dionysius slave Xanthias accompanies him. After several comic episodes they approach the river Styx, and Charon, the ferryman to Hades, agrees to take Dionysius across, but says Xanthias must walk around the margin of the stream. Charon insists that Dionysius row the boat, and tells him that he will hear music that will make him row.

Frogs
Co-ax, co-äx, co-ax
Brekekekex co-ax.

Dionysius, rowing very hard
Don't sing any more
I begin to be sore!

Frogs
Brekekekex co-äx
Co-ax, co-äx, co-ax
Brekekekex co-äx.

A chorus of frogs is heard offstage, probably concealed in the parodoi. They imitate the noisy plebians at the theater with a kind of senseless hooting. This illustrates one of the uses of the chorus in Greek drama.

Dionysius
Is it nothing to you
That I'm black and I'm blue?'

Frogs
Brekekekex co-äx

Safely on the other side, Dionysius is joined by his slave, Xanthias.

Dionysius, looking around
Well, what have we here?

Xanthias
Darkness -- and mud.

Dionysius
Did you see any of the perjurers here.
And father-beaters, as he said we would?

Xanthias
Why, didn't you?

Dionysius, looking full at the audience
I see them now. Well, what are we going to do?

Here a device often used in comedy occurs - "kidding" with the audience.

Xanthias
Move further on. This is the place he said was all aswarm with horrid beasts.

They meet a monster which changes its form several times. Both are afraid of it, and Dionysius runs to the front of the stage, addressing the Priest of Dionysius in his seat in the center of the front row of the audience.

Dionysius
My Priest, protect me and we'll sup together.

Xanthias
We're done for, Lord Heracles

Dionysius
Don't shout like that, man, and don't breathe that name.

Xanthias
Dionysius, then!

Dionysius
No, no! That's worse than the other....
Keep on the way you're going.

Xanthias, after searching about
Come along, sir.

After this comic scene, which borders on slapstick, the two hear flute music outside and crouch down at the side of the stage. (The flute player was likely one of the musicians seated at the edge of the orchestra. A small group of instrumental musicians accompanied the songs and dances of the chorus.) The chorus enters through the parodoi, singing, and, with their leader taking solo parts both spoken and sung, they present a lengthy scene of songs, speeches and dances. At its close Dionysius, also in song, asks them the way to Pluto's house; they sing a reply, then leave the orchestra and retreat to the steps.

Dionysius knocks at Pluto's door (probably the center one in the skene, because Pluto is god of the underworld), which opens. A porter, whose dress shows him to be Aeacus, Judge of the Dead, emerges. He asks them who they are, and Dionysius tells them that he is Heracles. This is a mistake, for Aeacus recalls that Heracles had stolen his watchdog Cerberus, and indicates that he intends to do them great bodily harm. He leaves to get help and Dionysius, badly frightened, agrees to exchange places with Xanthias and carry the bundles the slave has been complaining about. But when the servants of Persephone enter and offer Xanthias a fine entertainment, Dionysius demands his rightful character once more.

Aeacus returns, eager to punish someone, and Xanthias gives him permission to beat Dionysius, who immediately objects, saying he is a deity and should not be beaten. Xanthias counters by saying that since Dionysius is immortal he need not mind the beating. Aeacus decides they both should be beaten soundly. Xanthias says that a real immortal will not feel the whip, and Aeacus whips each in a comedy scene where each man tries not to wince or groan when the whip falls on him. Aeacus cannot decide which is the deity, so takes them both to Pluto.

Aeacus
Now, by Demeter, it's beyond my powers
To tell which one of you is a god--come in,
We'll ask my master. He and Persephassa
Will easily know you, being gods themselves.

Dionysius
Most wisely said. Indeed, I could have wished
You'd thought of that before you had me swished.

They all go into Pluto's house.

The chorus remains in the orchestra and with their leader they sing a lengthy series of songs and chants in a political vein. (This is an example of the parabasis.)

Xanthias and Aeacus return to the orchestra, where Aeacus tells the other that all the dead in Hades are in hot dissension as to which of the two dead dramatists, Aeschylus or Euripides, is the greater. There is a law that the master of each art on earth shall have a special place at Pluto's table when he dies and enters Hades, and each of the two demands this chair.

The chorus sings and dances again, then Euripides and Aeschylus enter through the parodos, quarreling violently. Dionysius offers to judge their plays, and prays at the altar that the Muses will help him judge fairly.

The Chorus
All hail, ye nine heaven-born virginal Muses
Whiche'er of ye watch o'er the manners and uses
Of the founts of quotation, when meeting in fray-
All hearts drawn tense for who wins or who loses-
With wrestling lithe each the other confuses,
Look on the pair who do battle today!
These be the men to take the poems apart
By chopping, riving and sawing;
Here is the ultimate trial of Art
To due completion drawing!

Greek dramas were always written in verse. These lines show how the chorus restated situations in the play.

The two playwrights present lengthy arguments each favoring his own plays and critizing the other's. (Greek audiences enjoyed this sort of thing; in Aristophanes' time religious festivals of Dionysius included dramatic contests, with plays presented in competition, the winning authors receiving great acclaim.)

Pluto appears and tells Dionysius to pick the winner and take him back to earth with him. At last, to the surprise of the audience, Dionysius, who had come to Hades to take Euripides back to earth, selects Aeschylus. Euripides complains, but is consoled when Pluto reminds him that he will be sure of a good meal in the underworld, while Aeschylus will be burdened forever with the task of earning his living by attempting to reform folly and evil in the world above.

Roman equivalents for the Greek characters in this play:

Dionysius - Bacchus
Heracles - Hercules
Persephassa - Persephone or Proserpine

Only the frogs' chorus is included in the Student Packet. The material which the teacher is given here should help her to introduce the Greek theater and comedy to the students in a way which will make them aware of its importance in their understanding and appreciation of all dramatic art.

III. The Elizabethan Theater (Background information)

The Elizabethan playhouse, for which Shakespeare wrote, had little in common with the theater of today. To the play-goer familiar with modern seating arrangements and the picture-frame stage, Shakespeare's playhouse would seem more like a stadium than a theater. The renaissance theatre is thought to have been a circular or polygonal wooden structure of galleries surrounding an open court. Into the middle, a partially covered platform (the stage) projected. About this platform most of the audience stood, rather than sat, while others found seats in the galleries or even on the stage itself. Most of the action took place on the platform, which had no front curtain and was backed on each side by the actors' dressing-rooms, so constructed as to give the illusion of a house facing a street. In the center of the back wall and between the entrance doors were two annexes to the platform which could be brought into use when necessary--an inner stage which could be used for interior scenes and directly above it, an upper stage, for scenes requiring elevation. Both the inner and upper stages were fitted with traverse curtains which could be closed when they were not in use.

Painted scenery and properties were used only sparingly, the object being not so much to realize a setting as to suggest or symbolize it. Spectacular effects were obtained by the pagentry of ritualistic scenes and gorgeous costumes. An army might be suggested by a few soldiers, whose speech and actions suggested that they were in the thick of a great battle. A royal court required few courtiers to present a magnificent picture for the characters could be arranged in a formal stage picture indicating their comparative ranks. Brilliantly colored and richly decorated costumes filled the eyes of the audience--crowds of actors were unnecessary.

Change of scene could be effected quickly without loss of continuity, and consequently the action of a play could be rapid and continuous. Whenever place or time mattered, some references to them could be introduced into the dialogue and if special atmosphere or dramatic effects were needed, they could be created by the poet's pen. Hence, it is to the Elizabethan stage that we are indebted in great measure for the quantity of Shakespeare's exquisite descriptive poetry. Such conditions encouraged a greater imaginative cooperation from the audience in the production of a play. With such intimacy, soliloquies, asides, and long set speeches were natural and not absurd, as they sometimes are in modern theater.

Since many of the plays contained supernatural phenomena, a trap door in the middle of the stage which permitted characters to appear and disappear, and machinery above the stage, which could lower actors and properties from the heavens, were necessary stage properties.

At the top of the theater a flag was hung as a notice to theater-goers that a performance was to be given that day.

In Elizabethan plays all female roles were acted by boys, whose lithe figures and unchanged voices made them suitable for their roles. Actors were more or less permanently attached to a company and so were the leading dramatists. Thus the writer was thoroughly familiar with the talents and the eccentricities of each of the actors who would be playing the roles he was creating. The teacher may find it useful to discuss the manner in which Beaumont and Fletcher play on the fact that the women and young men in the _Knight of the Burning Pestle_ are played by boy-actors.

B. THE KNIGHT OF THE BURNING PESTLE (1607) by Francis Beaumont and John Fletcher

This mock-heroic comedy had a contemporary setting. The scenes are laid in London and Moldavia. The authors could have been cruel in their dramatic treatment of the working people of London. But beneath the hilarious burlesque of this play lie a warm sympathy for and a great understanding of the London lower-middle classes, as represented by George, the greengrocer, his wife Nell, and Ralph, their apprentice. You find the same type of sympathy for the lower classes portrayed in Cervantes' Don Quixote. An outstanding feature of the play is the audience's participation.

The Knight of the Burning Pestle is chosen for class study because it gives a good picture of the Shakespearean theater and also includes the commoner's ideas and views of the themes chosen for the plays. Their attitudes about Knights and the nobility are brought out very well in Ralph's lines. A close analysis of the following scenes will enable the teacher to bring out the concepts of the Elizabethan theater.

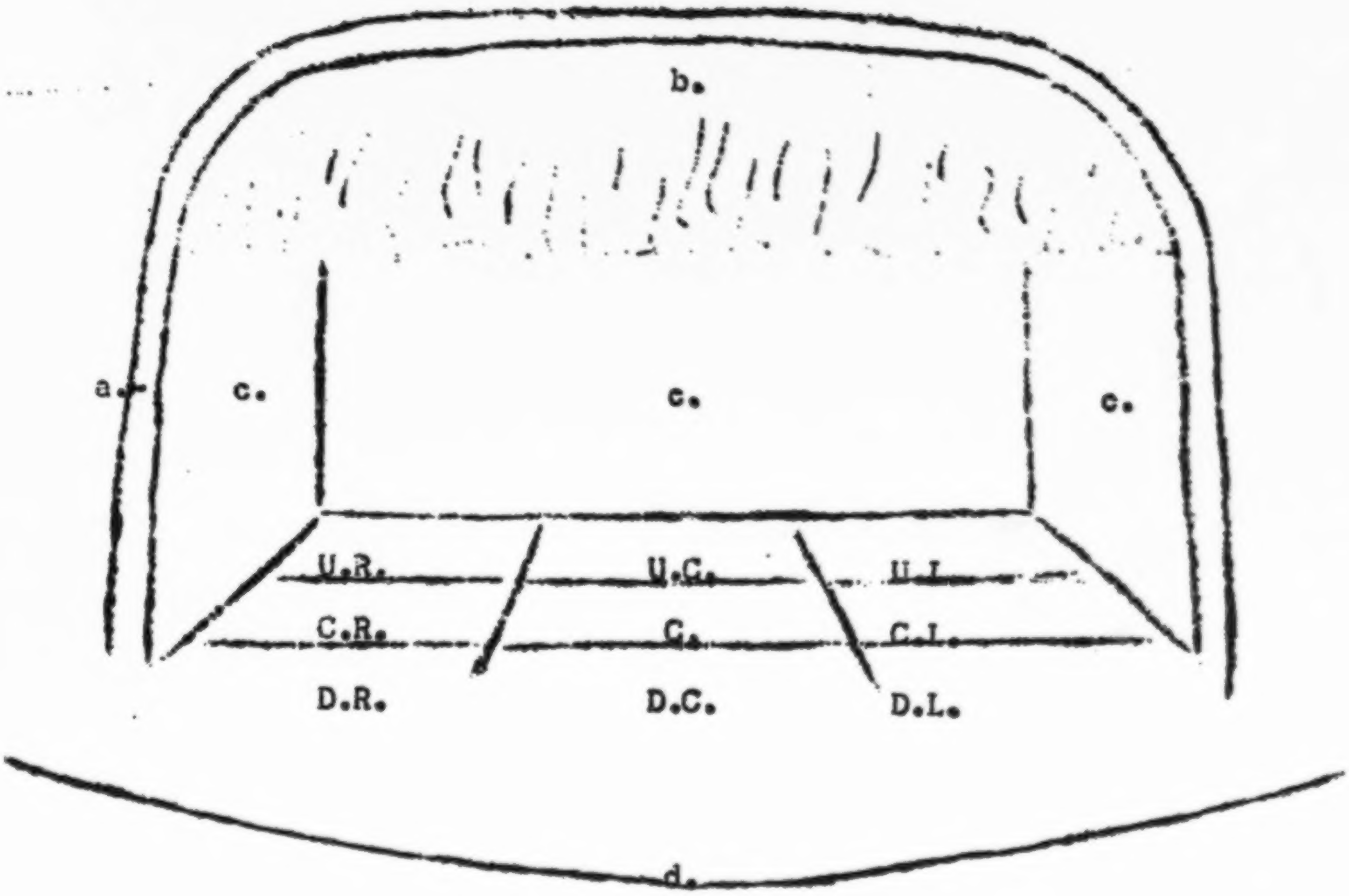
As the play opened, the speaker of the Prologue was interrupted when George, a greengrocer, declared that he wanted to see a new kind of play, one in which the common man of London was glorified. Sitting beside him in the audience, George's wife Nell, suggested that there be a grocer in the play and that he kill a lion with a pestle. The speaker of the Prologue agreed to these demands after George offered his own apprentice, Ralph, to play the part of the commoner-hero. The prologue and Scene 3 from Act I, are reproduced in the Student Packet, followed by reading and discussion questions and a suggested composition topic.

IV. The Modern Theater

A. The Box Set

The conventional stage, as we know it, is the picture frame stage. Only an interior of a room is well portrayed by this type of set, the standard conception of a box set. The floor area of the sketch is marked off with stage directions. "Up" is toward the back of the set, "Down" is toward the audience. "Right" and "Left", are the actor's directions when he faces the audience.

BOX SET


b.
a.
c.
c.
c.
U.R.
U.C.
U.L.
C.R.
C.
C.L.
D.R.
D.C.
D.L.
d.

a. Proscenium   b. Teaser   c. Flats   d. Apron

U. R.	upper right	U. C.	upper center	U. L.	upper left
C. R.	center right	C.	center	C. L.	center left
D. R.	down right	D. C.	down center	D. L.	down left

B. Terminology

Apron: the stage space between the curtain line and the footlights

Backdrop: a piece of scenery usually extending the entire width of the visible back stage.

Backing: pieces of scenery placed behind doors, windows, and other openings to hide the stage walls

Box set: a set composed of canvas flats.

Curtain: the front mask for the stage.

Cyclorama: a background effect of curtain or other material, usually hung around the three sides of the stage, either smoothly or in folds.

Drops: flat canvas curtains, fastened at top and bottom to battens.

Flats: a section of rigid upright scenery, made by canvas stretched over a wooden frame

Proscenium: the arch enclosing the visible stage, or the opening between the stage and auditorium

Set pieces: individual pieces of scenery like trees, rocks, etc.

Stage: the playing space back of the footlights.

C. OUR TOWN by Thornton Wilder

The introductions in the text and in the Students' Packet should be noted. Most ninth-graders will understand this play without difficulty, and enjoy performing scenes from it. Unless students pay close attention to Wilder's dramaturgy, they are likely to find the play offensively sentimental. This problem is best met indirectly by emphasis on the theatrical, dramatic, and historical aspects of Our Town. The play lends itself to such an approach, which the unit has been designed to facilitate.

SUGGESTED PROCEDURES

I. Literature

A. Introduction to the Problem:

1. Discuss the differences between the following forms: the play, the movie, the television, the novel.

2. Discuss the different kinds of problems which a man who writes for each of these forms must solve if he is to turn out good work. What does a novelist have to do that a playwright does not have to do? What does a dramatic writer have to worry about that a novelist need not be concerned with? This should bring the students to discuss the different methods of presenting character and plot implied by the novel and the drama.

3. This, in turn, should suggest to the students that in reading a drama one must be aware of theatrical considerations even as the dramatist must be aware of them when he writes a play. The teacher may ask the student to list some of the dramatic factors, one should keep in mind while reading a play. These could be written on the blackboard: What kind of props are on the stage? What kind of people will act in the play? What costumes will they wear? How noisy is the audience? How did the theater look? What did the audience prefer to see and hear in drama when this play was written? If necessary, the teacher may throw out cues or suggestions to elicit the above or similar responses. Next the teacher can suggest that since the students will be reading a number of plays in the next few years they probably ought to know something about how to read plays from at least three important theaters, the Greek, the Renaissance (Elizabethan-Jacobean) and the modern.

B. The Idea of a Play in Greek Times

1. Discuss with the students the origin and character of the Greek theater. Show the students the Encylcopedia Britannica Oedipus film, Part I, which gives a graphic illustration of the Greek mask and Greek chorus. It is available from the Audio-Visual Department, the University of Nebraska. Assign them library activities which explore materials on the Greek theater, masks,

dramas, and dramatists. Give the students a synopsis of The Frogs by Aristophanes, reading the excerpts contained in this packet and discussing how they were staged. This should make both the Greek comedy and the Greek theater and stage more vivid to them, and prepare them to understand and enjoy the classical comedy which is included in the unit on "Comedy".

C. The Elizabethan or Renaissance Theater: The Idea of a Play--1580-1640

1. Present students with materials on the Elizabethan playhouse. Assign the library activities with the material your school or public library affords. Assign the selections from The Knight of the Burning Pestle, reproduced in the Student Packet, asking them to read the scenes carefully, trying to figure out how they would be put on a Renaissance stage. Ask them to decide this partly from the text of the play, which tells them much about actors, acting, theaters, and audiences, and partly from what they have learned from library sources. Students may wish to try acting out some of the scenes from this play on an imaginary Renaissance stage.

D. The Modern Idea of a Play

1. Present students with information on the box set and assign Our Town. Oral presentation of plays in the classroom offers a poor substitute for the vitality of the theater; however, recreation of scenes through classroom productions can release the imagination and give students the actual experience of play production. Oral presentation will train a student to think in patterns of stage action, character portrayal, and stage design. It can also direct students to be cognizant of the total effect the play would have upon the audience rather than to exaggerate mere detail in line and action. It is suggested that the teacher divide the class into committees. Each committee can work out a scene, or an entire act, making up a director's notebook, filling in the missing stage directions, and finally presenting their version to the entire class. The teacher can hold their plans during the performance, and then the rest of the class can make comments on the acting and interpretation. The notebooks can then be revised in terms of what the students have learned.

II. Language

The terminology of drama given in this packet includes some terms of a rather technical nature. No rote memory work should be assigned over these terms, but the students will find some of them useful in expressing concepts which (it is to be hoped) they will develop during their study of the idea of a play. The teacher should adapt her presentation of this material to her students' capabilities and interests.

The unit offers opportunities for analyses of humorous onomatopoeia (e.g., the frog's chorus in The Frogs.), malapropism (e.g., such terms as "reparel" in The Knight of the Burning Pestle), revitalized cliches, and dialect (cf. Our Town). The teacher may wish to present these and other specialized uses of language as dramatic techniques in this unit. Students would find a brief look at them useful in preparation for the extended linguistic exercises in the units on dialect and micro-rhetoric.

III. Composition

Suggested topics follow the discussion questions in the Student Packet. In addition, early in the unit one might assign a paragraph on "the best movie I have seen this month is... because...." At the close of this unit, or of the comedy unit, the assignment could be repeated. A comparison of the earlier with the later papers would be a simple index to the students' progress.

IV. Supplementary Activities

For supplementary reading, the two other plays in the core text may be more attractive to some students than the titles listed for this purpose in the Student Packet. If several students choose to read one play, they could prepare and present a cutting from it. The class could then discuss the nature of the stage-machine, setting, and costuming that would be most effective for producing the play.

A CURRICULUM FOR ENGLISH

Teacher Packet

COMEDY

Grade 9

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Experimental Materials
Nebraska Curriculum Development Center

TABLE OF CONTENTS

I. Core Texts

II. Overview

III. General Aids: Concept Aids

- A. Comedy
- B. Laughter and the Comic Plot
- C. Joy and the Comic Plot
- D. The Comic Action
- E. Characters
- F. Situations, incidents, and devices of characterization which are the stock-in-trade of comedy
- G. The Major Subgenres of Comedy

IV. Specific Works--Modern Works: Green Pastures, The Importance of Being Ernest, Arms and the Man.

1. The Green Pastures (1930)
2. The Importance of Being Earnest (1894)
3. Arms and the Man (1894)
4. Renaissance Works: Twelfth Night (1599?) and "New Comedy"
5. Ancient Comedy: "The Rope": (C. 200 B.C.) and "New Comedy"

V. Suggested Procedures

- A. Literature
- B. Composition
- C. Supplementary Activities

I. CORE TEXTS: George Bernard Shaw, Arms and the Man (New York: Bantam Books #AC68, 1960).

William Shakespeare, Twelfth Night, in Four Great Comedies (New York: Washington Square Press #W231, 1963). 45¢

Plautus, The Rope, trans. Cleveland K. Chase in An Anthology of Roman Drama (New York: Holt, Rinehart and Winston, 1960). Reproduced in the Packet.

SUPPLEMENTARY TESTS: None.

II. OVERVIEW:

This unit continues the consideration of drama begun in "The Idea of a Play." We are concerned here with only one kind of drama, comedy, a subject which philosophers have treated less successfully than dramatists have, and which is best approached through analyzing plays that have succeeded in amusing their audiences. Comedy is a literary kind, as well as a form of drama; thus, the unit on Kinds, as well as the unit on "The Idea of a Play," will be useful for reference in studying this unit. It begins with selections from the modern period and works back through the Elizabethan age to the Roman theatre. This allows you to consider the development of drama from a new viewpoint. Selections from modern plays open the unit; they are followed by three successful comedies. The unit contains a concept development section, introductions, and reading questions for each selection, in addition to discussion questions and composition topics for each complete play.

The materials of the unit will be helpful for the ninth-grade unit on micro-rhetoric and for the tenth and twelfth-grade units on tragedy and the twelfth-grade unit on the social novel. This unit is, of course, closely connected to the ninth-grade unit on satire and on the epic. Finally, the reading of a Shakespearean play should help to build the students' understanding of the history of the language.

III. GENERAL AIDS: Concept Aids

A. Comedy

Our students already know comedy from having enjoyed it, but by asking them to study it, we are placing it in a different perspective for them, asking them to intellectualize their experience and to make their pleasure more complex, subtle, and sophisticated--at least, more self-conscious. Students know the workd "comedy" when it appears in T-V Guide, entertainment advertisements in the newspaper, or on theatre marquees. Now they find it appearing in the context of the study of literature, and they will expect to be mystified. Our job is to keep them from being mystified.

Eavesdrop on your students outside of the classroom and you might hear something like this:

> D'ya go to the show or what?
>
> Yeah.
>
> What was it?

Lilies of the Field.

A comedy?

Yeah.

Funny?

No, but it had a happy ending.

or this:

D'ya go to the show or what?

Yeah.

What was it?

The Pink Panther.

A comedy?

Yeah.

Happy ending?

So-so. But sure had some howlers.

Whether the show had howlers or a happy ending, the students have no trouble in knowing a comedy. Some shows, they know, have happy endings and give rise to joy, some have howlers and give rise to laughter, and some do both; when they see either or both, they know they've seen a comedy. Even though our students may ask us what comedy is, it is not just the conventions of meaning which go with the word "comedy" that we want to teach them. What we want to teach them is how to go at viewing and reading comedies, particularly comedies written in the general form of Roman New Comedy--how to recognize the conventions of character and situation by which the comic playwright pleases and the means by which characters and situations are made pleasant and instructive. It will be useful for the teacher to have in mind the what and the why of comic laughter and comic joy during the presentation of the unit; the two are rather different.

B. Laughter and the comic plot:

1. Comedy of situation:

What is funny in comedy is usually either an absurd situation, a ridiculous character, an absurd moral action, or some combination of these three. When we see a Laurel and Hardy movie, we laugh at the pie throwing, the woman slipping on the pie and shaking her leg, and the tearing apart of automobile fenders, not primarily at the tall fat man or at the little thin man. We do not laugh at the characters themselves, but at the impossible situations they get themselves into.

A good portion of our comic tradition is of precisely this sort, comedy of situation, or, to use a more traditional term, farce. One thinks of Aristophanes' Lysistrata and the Clouds, of Shakespeare's Henry IV, Part I--the scenes located in Dame Quickly's tavern (such scenes as that in which Falstaff hides sleeping "behind the arras, and snorting like a horse," while the Prince assures the Sheriff that Falstaff is not present). Shakespearean comedy is often not much removed from the pie throwing which we see in Laurel and Hardy. Malvolio tormented in his asylum is as much slapstick as is Malvolio crossgartered and both are like Laurel and Hardy throwing pies.

2. Comedy of Character:

One looks in vain in Moliere's Misanthrope for any farce, and one finds little farce in some of Shaw's plays. Arms and the Man does have a few farcical scenes but most of it is comedy of character. Moliere is often pure comedy of character. When we see the Misanthrope, we laugh at a character--a man ridiculous because he is surprised by folly in the context of a society comfortable with folly. But even Moliere does not depend entirely upon laughing at characters. In The Would-Be Gentleman, we find a ridiculous character--the man who makes an inept attempt to be a gentleman but this inept attempt leads him into ridiculous situations: dancing when he cannot dance; fencing when he cannot fence; endeavoring to seduce ladies (as he thinks every gentleman must) in the most artless and awkward fashion and so forth. He becomes convinced that he is an Eastern nabob and sees himself as one of the divine monarchs of the Orient, even while his "subjects" beat him. In other words, a comedy of character develops into comedy of situation. Although we can find comedies in which we laugh primarily at the characters, e.g., The Misanthrope, and not at the situations in which they place themselves, we more commonly laugh at a ridiculous character who places himself in absurd situations--physically, socially or morally; this is certainly what we do with Shaw and what we do with Shakespeare and Plautus much of the time (though what makes a ridiculous character--indeed what makes a character--is different in each of the three cases).

3. Norms and disproportion:

How do we know that a situation or character is ridiculous, that we should laugh? No one instructs us as Princeton undergraduates are instructed during their graduation exercises. Each year at Princeton the honor student is asked to give a Latin oration, copies of which are distributed to the undergraduates who attend the ceremony. In the copies the audience is told how it ought to behave: when a joke is being told at the expense of Radcliffe women, the copies are marked ridete--"laugh." The students are also told when to applaud, when to boo, and so forth. Such instructions, if they were necessary to comedy, would kill it. Let us take pie throwing as an index to situations where we laugh. When one man throws a pie at another, the pie gets all over the victim's face, he expresses discomfort, throws the pie back; soon the whole city is a pie-throwing riot. Since such behavior is irregular our sense of discrepancy between the norms of human behavior and the behavior which is presented to us makes us whoop. But, while pie throwing is irregular, it is not dangerous. Were they dignified men throwing rocks, we would have a naturalistic tragedy such as Hauptmann's The Weavers--or perhaps a miracle play on the stoning of the martyrs. Nothing would be funny.

Departure from typical physical norms is only one of the occasions of comedy. A man without manners who displays a harmless pedantry is funny because he departs from the norms of etiquette or social convention; his is the comedy of manners. An incompetent seducer is ridiculous because the norm for seducers is competence. Incompetent practice of the techniques of seduction is laughable in terms of our stock conceptions of the normal, as is incompetent practice of crime. Murder at St. Trinian's is based on deviation from our stock conception of the competence of criminals.

4. Moral comedy:

Whereas the basis of laughter in physical and social comedy can be analyzed with little trouble, there are more difficult kinds of comedy--moral comedy. In Ben Jonson's Volpone, the hero worships gold at a gilded shrine--greets his shrine as a shining sun. This is laughable. Modern audiences laugh at the scene. But why? No norms would appear to be violated. Certainly greedy people are common enough (we are all greedy); greedy behavior is the norm in our acquisitive society. We ought not to laugh at Volpone. His behavior is in some sense normal. Yet we do laugh, and we laugh at something disproportionate in him. One suspects that this is because we still know of and are instructed to accept norms which do not condone greed and because Volpone reminds us of these anti-acquisitive norms. Our society is to some degree a Christian society. We know that we are to "take no thought for the morrow: what we shall eat, or what we shall drink, and wherewithal we shall be clothed," and so forth. Hence, if we do worship gold, our worship is a denial of conventional Western religious worship and we are able to do so implicitly only on the sly, so to speak. Volpone worships gold openly--makes our own excess excessively excessive. Ordinary practical men, however avaricious, do not set up gilded shrines about their houses. A man who sets up such a shrine emphasizes the idolatry implicit in avarice, reminds us of the norm to which we presumably give our most profound assent--the religious norm; he does this in order to deflate the superficial norm which might otherwise seem natural behavior. We laugh. By overtly dramatizing the religion of avarice and exposing its absurdity, Jonson makes us see materialism against a moral norm rather than against an economic one. Volpone's kind of comedy is moral comedy, a kind of comedy difficult to teach because we are tempted in talking of it either to encourage laughter without encouraging our students to be clear about what we are laughing at or to indulge in dour and uncomic moralizing without displaying that we perceive the ludicrousness of folly. Most of the comedy in this unit basically exposes moral disproportion. What we have said of Volpone's religion of gold could be said of Malvolio's religion of success; Labrax', of profit; and Sergius', of glory. In the tradition of comedy which extends from Aristophanes through Plautus, through Shakespeare and Jonson, down to Shaw, comedy is primarily a moral art which "sports with follies not with crimes." [1]

C. Joy and the Comic Plot:

Comedy may, as we noted in our opening example, mean "the happy ending." Donatus, the Roman critic, defines a comedy as a work which proceeds from a sorrow to joy, and Dante, using this definition, called his journey from sin to redemption, The Comedy (not the Divine Comedy, as modern publishers title it). Dante's Comedy is not funny; its ending is joyous, and it may be taken as a paradigm for happy-ending comedies though regeneration is not the only happy ending possible to comedy. Aristophanes' old comedies often end in a feast, and Greek and Roman New Comedies (the first "boy meets girl" comedies) generally ended in a marriage in which are united the will of the married couple to love one another and the will of society to perpetuate the race through the institution of stable, responsible wedlock. Frequently Christian "new comedy" (Shakespeare particularly) suggests that the "boy meets girl" comedy's concluding marriage is, like Dante's final rejoicing, something which unites the will of the married couple to the "love which moves the Sun and the other stars"--to the God of celestial love and selfless terrestrial married love.

Conventional new comedy plots and the plots of all three plays in this unit begin with grotesque, laughable characters at large, perhaps threatening to control society, and end with the rejection or conversion of the deformed society in a marriage ceremony. The marriage ceremony is the basis for "rejoicing beyond a common joy" because a new society, founded in the old sense of decency and reason and love--in a new sense of these, has been formed. It may be well to consider the common New Comedy action in detail to see how the plot elements which produce laughter and those which produce joy may both work together to make the mask of comedy speak its serious, smiling meaning.

D. The Comic Action: laughter and joy:

The action of a comedy rarely follows the classic tragic plot-line of exposition, complication, climax, unraveling, and conclusion. Comedy emphasizes man's freedom and responsibility, usually to the detriment of the dramatic chain of cause and effect. This is not to say that comic structure is slip-shod, but only that it may appear to be so when measured by the standards of tragic structure. Comedy is constructed to display the interacting of exemplary groups of characters in exemplary situations rather than to show how nature and society endeavor to coerce or control the behavior of a single heroic and tragic individual, a concern which generally requires a linear plot which displays the life of an individual subjected to a single sequence of connected influences.

---

[1] The moral norms which make us laugh may be conservative--Plautus and Shakespeare--or they may be liberal--Shaw; but they are moral norms. Cf. the common comic types: avaricious fathers and old men, wild, lecherous young men, parasites, sophistic prostitutes, cowardly soldiers. The very type-labels advert to the moral norms violated.

The most common comic cast of characters is a young man, a young woman, their parents, and a group of stock grotesques. The usual situation is that young love is frustrated by parental and circumstantial opposition and enlivened by the antics of a group of almost allegorical characters who represent particular follies or vices. The plot consists of the removal of obstacles to the wedding of the hero and heroine. Unlike the typical tragic action, which progresses in a straight, narrow, deep channel, the typical comic action swings between the parental and farcical groups of characters in the course of developing the romance. The parental group might be envisaged as an extreme moral right, the grotesque characters as a party so far left that it verges on anarchy, and the lovers as moderates or potential moderates who try to achieve the goals of their reasonable policy over the protests of the hidebound and the confusion engendered by the lawless. The lovers, in the course of the action, may themselves participate in the excesses of the lawless or the puritanism of the hidebound. The parents are more often reconciled than flouted, the grotesques uaually are sent away or put under responsible control. In the action, the puritanical and the lecherous groups are bumped about and bump one another about into various disproportionate situations until finally the central characters see the light and bring things into control.

Comedy uses numerous developments, adaptions, and complications of this general pattern to display the disproportions of the laughable and the excellence of the reasonable, the controlled, the "regenerate"; it frequently contains smaller patterns of incident and more subtle groupings of characters than those described above.

E. Characters

1. Rustics: part of comedy's moral "left wing."

Frequently in the more dignified varieties of comedy, the "grotesques" are set apart as much by their lack of polish as by their deformities of character or body. Country bumpkins afford fine possibilities for the antic group of characters in a comedy whose hero and heroine are urban, noble, or highly civilized. Among the excerpts from modern comedies in this unit, Green Pastures is the only one that has rustic characters. However, the play does not afford an example of the rustic as anarchic or ridiculous; it is simply cast with characters of a different class than those in The Importance of Being Earnest. The comic use of rusticity as a structural element requires the presence of two levels of urbanity in the same play. In Arms and the Man, the Bulgarian society serves as a rustic foil to the Swiss viewpoint of Bluntschli, although some characters who wear an antic mask are allowed to come out from behind it at the end of the play (Cf. the section on modern comedy). In Twelfth Night, Sir Toby and Sir Andrew might be classified as grotesques but Aguecheek's appeal is largely that of the rustic, as is the bourgeois Malvolio's attempt to ape a court lover. Although Maria is "a gentlewoman" she belongs, in the comic structure, to the same group as do the other characters mentioned. Like Sir Toby and the fool, she is a servant who can take excessive liberties in Olivia's disordered household. The scene of The Rope is a wild island whose inhabitants are rustics played off against the Athenian Daemones, his daughter, and her civilized lover. Gripus and Daemones' slaves are typical rustics. This sort of rustic group appears in fiction as well as in drama. The student will find the concept useful when he meets Mr. Collins of Pride and Prejudice in the twelfth-grade unit on the social novel.

2. Enemies of Nupital Happiness: part of the moral "right wing":

This group of characters, dramatically opposed to the anarchic or rustic bloc, functions as the authoritarian part of the comic structure. The functional definition may help ninth-graders to grasp one of the principles underlying comic action. The enemies of nuptial happiness include (a) parents who prefer a conventionally profitable or prestigious marriage to a happy one (e. g., Catherine's sponsorship of Sergius as Raina's suitor and Major Petkoff's conventionality, implied by Raina's fear of his finding her photograph in the overcoat); (b) characters who seriously try to trap the heroine in an undesirable alternative to marriage with the hero (e. g., Labras, supported by Charmides, in The Rope); and (c) the impermanent but threatening dangers caused by a powerful character's failure to understand the situation (e. g., Olivia's determination to wed "Cesario" and Orsino's ignorance of Viola's love for him). The older generation should not be equated with this group. Often, one parent is complaisant. Sometimes a sympathetic older person such as Ptolemocratia or the Captain of Twelfth Night disinterestedly helps one of the lovers, while a middle-aged go-between has been a stock device at least since Chaucer's Pandarus.

3. Additional lovers: the central groups:

Many comedies include more than one pair of lovers. The secondary couples may be simple foils for the hero and the heroine but usually fill at least one of two additional functions. Ordinarily the major love affair is exalted by comparison to a markedly inferior and abortive romance which is proposed early in the play. Usually the wrong girl and wrong boy end with a more satisfactory marriage than the one originally planned for them. The Nicola-Louka engagement is purely utilitarian and surrenders to the more satisfying Sergius-Louka marriage. The sentimental, insubstantial Orsino-Olivia romance dissolves into genuine love affairs; Sebastian is commandeered, but he is happy with his lot. The secondary romance is embryonically present in Ampelisca's byplay with Daemones' slave, which, though trivial as action, demonstrates the superiority of Plesidippus' passion to the usual thing. Tertiary romances are not uncommon in plays with large casts of characters; they frequently involve members of either the rustic or authoritarian groups in the comedy, and undercut their opposition to the nuptial resolution. Sir Toby's decision to marry Maria illustrates this function of subordinate romance.

4. The Normative Character

Comedy offers paradigm cases of the three main varieties of the normative character: the representative of natural law (e. g., Arcturus); of moral and social order (e. g., the Orsino of Act V); and of the playwright's viewpoint (e. g., Bluntschli); for the comic normative character is peculiarly easy to understand, identify, and contrast with his companions. In comedy, there are rarely any questions about which of the characters is normative, for the other characters usually fall easily into one stock category or another. With a small cast, the hero frequently fills the normative role (e. g., Orsino cured of sentimentality or Bluntschli cured of wanderlust). When the cast contains a sane, knowledgeable character who accurately informs the audience of what's going on (e. g., Arcturus), that character is normative. Good sense is normal. The concentration on foibles, oddities, and vices in comedy requires that the playwright to establish a strong, explicit, and detailed contrast and comparison between his normative figure and his other characters. As a result, both the techniques by which such a figure is established and his purposes in a work of literature are thrown into high relief in comedy. [illegible]

5. The Go-Between--part of the "moral left" generally:

In a comedy containing separated lovers, this stock figure is nearly indispensible to the action. The go-between may be guilty (e. g., Maria), virtuous (e. g., Tochalio), or insentient (e. g., Raina's photograph). If it is a character, it presents the playwright with a curious problem; for the conscious go-between must be fairly sophisticated, and either intimately connected with one of the lovers or a meddler. Comedy exalts young love, but it is a verisimilitudinous art which usually does not ignore the question of motives completely. The go-between should be admirable as a friend of love, but an uncle or nurse who cooperates with a girl's plans to flout social or parental authority is caught between the Scylla of pandering and the Charybdis of inconsistency. A member of the older generation who disinterestedly revolts from the authoritarian bloc runs the risk of losing his peers' respect and the audience's belief. For this reason, the older go-between is usually an old maid or bachelor, an outright grotesque, or a member of some other group that lacks great social power. The worship of such people at Hymen's altar adds little to the reputation of the god--while it blurs the comic conflict between youth and age. The go-between's job is often conveniently left to servants whose motives are of little interest as long as they serve their masters well. The go-betweens in the major romances of Arms and The Man, Twelfth Night, and The Rope are relieved from the moral dilemma by their lack of independence. The photograph, "Cesario," and Trochalio are completely at the service of their masters, the lovers. The lovers' affairs are, morally speaking, advanced only by themselves.

F. Situations, incidents, and devices of characterization which are the stock-in-trade of comedy:

1. Mistaken Identity

This device useful in creating artificial obstacles to a romance is so perfectly appropriate that not even the most calcified parent would object to it. It frequently serves as a bolster to parental or puritanical opposition, as in Twelfth Night, Arms and the Man, and The Rope.

Comedies which depend heavily on this device for opposition to the marriage are often light since the audience is necessarily in on the secret from the beginning.

2. Affectation

Affectation in comedy may be merely a trait of one character in particular (e.g. Aguecheek). It is also frequently shared by a group of characters (e.g. Olivia, Orsino, and his courtiers or the Petkoffs and Sergius in *Arms and the Man*). In such cases affectation becomes a comic situation which both demonstrates the unhealthiness of the group and forms an obstacle to the resolution. Skillfully used, this device is a highly economical way to provoke laughter, as it makes fun of affected people, their particular affectation, and the behavior they ape. For example, the elder Petkoffs are funny not only because they are affected, but also because they aspire to bourgeois status symbols which are less prestigious than the family's barbarically magnificent possessions, and because such aspirations show up the tawdriness of social climbing even in its natural middle-class European forms.

3. Incompetence

This device is closely allied with affectation, and is funny for similiar reasons. The incompetent character, unlike the affected one, honestly tries to perform some task which is not itself laughable. The inept soldier (e.g., Sergius and Aguecheek), lever (e.g., Sergius with Raina), and gentleman (e.g., Major Petkoff and Aguecheek) who amused aristocratic societies have recently been joined by foolish detectives, tycoons, and scientists. Incompetent criminals (e.g. Labrax) and seducers (e.g., Daemones' slave) are mentioned above. Farces frequently depend heavily on portraying incompetence, as it offers excellect possibilities for physical comedy. Social and moral comedy rarely make more than incidental use of incompetence dissociated from affectation.

4. Indulgence to excess

Excessive appetite, a hallmark of the grotesque, has always been a favorite subject of comedy, one which was exploited with considerable sublety in Rome (e.g., the play on drinking and drowning in *The Rope*). Sir Toby's fondness for alcohol is a simple form of excessive indulgence, while Bluntschli's ravenous consumption of chocolate creams is an illusory gluttony in which Raina, but not the audience, believes.

5. Incongruous Calamity

Incidents of this sort range from the simple and trivial (e.g., Nicola, the careful servant, berated for blunders he is obviously incapable of committing) to the complex and nearly catastrophic (e.g. Viola, the ultrafeminine, forced to court her rival and to do battle with the sword). The affliction of evil comic characters is frequently rendered amusing rather than severe by its incongruity or "poetic" justice (e.g., the coolly calculating Malvolio locked up as a madman, or Malvolio as "Puritan-sick with love-sickness" treated as a madman, lovesick and demon-possessed). Incongruous good fortune (e.g., Gripus catching a fortune) may not amuse us as much as it did the Romans. We believe in success. We believe in Horatio Alger and Dick Whittington. Incongruous calamity often precedes an unmasking which permits the reunion and marriage of the important parties in the comedy.

G. The Major Subgenres of Comedy:

The teacher may find the following brief descriptions of the most popular varieties of comedy useful:

1. Major subgenres which emphasize laughter and the satiric aspect of comedy--departures from norms:

a. Farce: Farce is concerned with broad, low, or physical comedy--with departures from physical norms of decorum. It uses stock characters in a plot which develops from a single, ridiculous situation. The comedy advances through the exploitation of the absurdities inherent in its cast and original situation. In great farces, complications are developed in geometric ratio, until the last few minutes, when the entire structure (which resembles a pyramid standing on its apex) tumbles at a touch of cool reason. Laurel and Hardy, the first scene in Arms and the Man, the Malvolio scenes in Twelfth Night, and the Gripus and Charmides scenes in The Rope contain a heavy element of farcical physical comedy. The teacher may wish to ham it up pretty thoroughly when she teaches these scenes.

b. Satiric Comedy: This variety of comic drama sets out to correct human moral foibles by exciting laughter at deviations from the golden mean of behavior. It flatters the spectator by assuming that he is a normal, reasonable man in contrast to characters presented for his amusement, who are embodiments of particular vices and oddities carried to an extreme. Ben Jonson's comedies of humours and much of Moliere are typical. Gripus in The Rope and Malvolio in Twelfth Night would be at home in satiric comedy.

c. Comedy of Manners: Comedies of this type treat man as a social animal whose first duty is polished, correct deportment. The standard of manners is often rigid and elaborate and takes precedence over conventional "religious" morality. Wit, perfect construction, and a drawing-room or boudoir setting characterize the comedy of manners, which was brought to a high level of excellence and popularity of the Restoration stage in England (1660-1700). Arms and the Man incidentally spoofs this tradition, while the scene between Olivia and Viola in Twelfth Night (I: 5) exemplifies it.

2. Subgenres which emphasize "Joy," the festive conclusion--reconciliation:

a. Sentimental Comedy: In this sort of drama, some form of private morality is usually exalted, usually a morality in conflict with public conventions of deportment. Sentimental comedy tends to emphasize the goodness of the individual man and his personal desires; it tends to appeal to the audience's emotions. Sentimental comedy was the successor, in point of fashion, to the comedy of manners—the eighteenth century brought the rise of sentimental comedy to preeminence on the English stage. If a sentimental comedy ends with the marriage festivities which we usually associate with comedy, its happy ending will generally be joyous for sentimental reasons. That is, at the end, the public forces which appeared to be bent on frustrating the protagonist's personal emotions and morality become rather more benign and allow him to indulge his feelings and have his way.

b. Romantic Comedy and Musical Comedy: Modern romantic comedy and musical comedy often center their attention on love affairs which take place in highly unusual, exotic settings. Their strong appeal to the audience's emotion is often based on a rather conventional respect for "la-de-da" love and for the conventional standards of the group to which it is addressed. In this kind of play, generally the villains in the world are either physical impediments to marriage (distance between lovers, the highest mountains, deepest seas, etc.) or rather melodramatic personifications of rather trite conventional conceptions of evil. Oscar Strauss's Chocolate Soldier is a musical comedy version of Arms and the Man. A record of it played for slow classes before they begin Arms and the Man may get them into Shaw's work and give them an opportunity to discuss the difference between Shavian comedy and frothy musical comedy. In some ways, Twelfth Night looks like a frothy romantic comedy or musical comedy; but Renaissance people used the romance-comedy world of the purely fantastic to make serious comic-philosophic statements about how men loved God, neighbors, wives and wenches, and children and servants--the conduct of love in the broad sense being among the most important of moral considerations in Shakespeare's comic world. Since musical comedy begins with a cardboard physical problem or a cardboard melodramtic problem, the resolving of the problem is generally equally a matter of a paper thin "to the rescue of virtue and truth."

c. Tragicomedy. Plays of this type contain tragic possibilities, narrowly avoided in a conclusion that arouses "philosophical joy" in the audience. Shakespeare's tragicomic heroes do not have the tragic hero's dignity or devotion to purpose. They do, however, often face a set of problems as grim as those which the tragic hero faces and with his degree of courage. Such plays laugh at--and weep at--the foibles, flaws, and evils which are the concern of comedies generally but treat them in a flexible fashion. Horror and broad laughter, philosophy and farce are mixed until the action comes home on a joyous providential conclusion.

3. The major subgenre of comedy which combines satiric laughter and a joyous ending: New Comedy:

Old comedy is explained in the 9th grade, "Satire" unit; new comedy, unlike Aristophane's "Old Comedy" does not abuse or satirize particular identifiable contemporary people such as Cleon in Aristophane's The Knights. It deals, rather, with the follies of men in general, of the upper middle, middle and lower classes, as these follies can be represented in characters exemplary and verisimilitudism. New comedy begins with

Merander in Greece, is developed by Plautus and Terence in Rome, by Shakespeare and his contemporaries in Elizabethan England, and informs Restoration "comedy of manners," 18th century "sentimental comedy" and the "novel of manners" from Jane Austin on (cf. the 12th grade Class Novel unit). New Comedy almost invariably concerns the movement of lovers toward marriage and arranges its satiric concerns around this search for order. The Rope, Twelfth Night and Arms and the Man can all be seen as New Comedies, what is called "boy-meets-girl" comedy in the student packet is basically New Comedy (cf. Duckworth, The Nature of Roman Comedy).

III. Specific Works--Modern Works: Green Pastures, The Importance of Being Ernest, Arms and the Man:

Modern comedy tends to be different from older comedy:

1. Its characters tend to be rounder--perhaps as a result of the development of modern psychology, modern interest in motives, and modern egalitarian feeling; cf. Shaw.

2. Its society is frequently a rather artificial society--set off in a place and time where people are divided according to role, dress, position, and class--Bulgaria, English town houses, Negro rustic society. The functions of the off-center society would appear to be two: (a) It allows an author to make a comic comment on his own society by speaking of a distant one; (b) it allows the author to create a less fluid society than ours, a society where there are norms and hence possible comic departures. Notice that this contrasts with the more verisimilitudinous setting of comedy in "our town" characteristic of Roman comedy and Ben Johnson--though not of Shakespeare. (c) The Plots of modern comedies tend to depend less on chance and miracle than do those of early comedies, perhaps because we think of comedies as more closely circumscribed by probability. The modern playwright has less opportunity to create a free wheeling fiction to make his satiric point than did Shakespeare. Generally "New Comedy" writers try to write verisimilitudism plots but, of course, the sense of the probably changes from generation to generation. Our plays have fewer sets of identical twins, long lost children, fewer providential shipwrecks, and supernatural beings than did Roman or Renaissance comedies. (d) The admirable modern comic character often lives according to flexible, personally developed ethic rather than according to an establish public moral. Bluntschli is a military floater and neer-do-well though he comes forward at the end as the representative of Swiss republican efficiency. These aspects of modern comedy may be studied in Connelly, Wilde, and Shaw.

1. The Green Pastures (1930)

Marc Connelly's play is a metaphysical comedy on the origin of Christianity, as understood by a naive, southern Negro subculture. The excerpt from the play reproduced in the student packet does not suggest the nature of the play; it is meant to serve two other purposes. First, as an introduction of more complex and less familiar comedies, it should attract students because of its simplicity, good nature, and daring. Second, it offers clear-cut examples of several techniques of comedy. The disproportion implicit in conventional ideas of heaven (Act I, scene vi) is obvious and obviously funny. The excerpts offer a good example of comic ridicule directed toward a serious end, included is a miniature debate between antic and authoritarian forces on the subject of appetite, an ancient comic tradition which will reappear in the following plays of the unit.

2. The Importance of Being Earnest (1894)

This is a pure comedy of manners, whose frivolous charm depends on verbal wit. The plot and characters are stereotyped; their freshness arises from the dialogue, which inverts the hierarchies of seriousness and value upheld by the moribund Victorian aristocracy. Ridicule of the institutions, customs, and exclusiveness of the upper classes is generally restricted to modern comedy. Traditionally only foolish or wicked aristocrats were absurd. The emphasis on the character and foibles of the lovers in this play is particularly modern. The language of the excerpt should be analyzed in class as a preparation for Shakespearean wit which Wilde equals in cleverness, although not in richness. The luxurious drawing-room settings are common in social comedy and exploit the possibilities of the picture-frame stage.

3. Arms and the Man

Shaw's early plays were frequently rather obvious in their didacticism (most comedy is didactic) as they were addressed to an audience which was fairly unwilling to regard the world from Shaw's point of view, accustomed as it was to a thin, undisturbing Victorian dramatic fare of melodrama and farce. Victorian audiences tended to like ideas rendered harmless by oceans of froth, as in the Gilbert and Sullivan comic operas, or sanctified by tradition. Romanticized productions of Shakespearean drama were extremely popular. But Shaw (and Synge) demanded to be taken seriously as social critics, and assured themselves popularity not by conciliating their audiences, but by raking them over the coals. The theatrical excellence and intellectual stimulation of their plays made them irresistable as entertainment if not easy to swallow as satire and philosophy. Comedy as a social corrective was not, of course, original with early modern authors; it was merely novel to audiences for whom historical distance had sheathed the steel of such comedians as Plautus, Moliere, Ben Jonson, and Aristophanes. Arms and the Man's title rather obviously comes from the first line of Virgil's Aeneid, it pokes fun at the whole relationship between arms, the sense of manhood, and love which figures so prominently in the Dido and Aeneas episode of the Aeneid and in its last six books. Shaw ridicules both the romantic and heroic ("epic") traditions of the stage and the aristocratic value system which supported them. The comedy affords good examples of modern fragmentation of the forces in the conventional comic action and of the rounding of stock characters. Bulgarian barbarism,[1] the Russo-Austrian conflict, and a photograph perform functions traditionally performed by such stock characters as the rustics, the braggart soldier, and the go-between. No member of the cast continues to be a stock type for the entire play, and the removal of the comic mask becomes itself a source of laughter (e.g., Raina's confession of affectation, Bluntschli's confession of romanticism) both because it is surprising and because it changes the grouping of the characters. Raina's candor shifts her away from the impractically romantic group toward Bluntschli and Nicola and Bluntschli's self-revelation suddenly reveals Sergius as his true analogue. However, for all this and for all its mockery of sentimental drama, comedy of manners, Gilbert and Sullivan, and Byronic opera, the play is still basically a new comedy--a picture of a society worthy of satire moving toward a condition worth celebrating.

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[1] The detailed settings satirize the overelaborate barbaric-gaudy decorations of the Victorian picture stage.

The play begins in chaos--in war; and the historical background of the play is fairly important. In 1885 Bulgaria was finally united under Prince Alexander of Bulgaria against the wishes of the great powers, Russia which dominated its north and Turkey which dominated its south. Bulgarian troops were put at the border between Turkey and Bulgaria to keep the Turks from endeavoring to retake the land which they had controlled for centuries before. However, as the Bulgarian people looked for a war between Bulgaria and Turkey, Serbia (now part of modern Yugoslavia) declared war on them, supposedly to protect herself against the enlargement of the Bulgarian state which bordered her. The Serbian army was mobilized by Prince Milan of that country and sent across the border into Bulgaria. The Bulgarian army had been commanded by Russian officers---since Bulgaria was a kind of satellite of Russia--but, when Bulgaria was being mobilized by Prince Alexander, the Russians, hoping to profit from Bulgaria's weakness in her war with Serbia and hoping to restore their influence within Bulgaria, withdrew them. Hence, the Bulgarians and Prince Alexander had to create a whole new officer corps on the spot. The Prince had also to march his army from the Turkish frontier to the other side of the country--where the Serbs were invading at Slivnitza--in a matter of hours and before the days of modern transport. Bulgarian citizens were told to supply the troops as they made their desperate march to save their country. In snow and terrible weather, a whole army crossed the country in a day or two, found its own leadership, and in a series of encounters, untrained and untried Bulgarians led by new officers bested the experienced Serbians with their sheer guts. The Serbians had been completely demoralized when a powerful Austria decided to step in and stop the Bulgarians. Bulgaria plun for a truce while the getting was good, and "Peace was declared," as Major Petkoff puts it.

The Serbo-Bulgarian war which Shaw uses as his locus is an interesting picture in the typical logic of the balance of power war game: Bulgaria unites and threatens to be more powerful than Serbia and to throw out Russian and Turkish influence; Bulgaria expects Turkey to invade to maintain its power; instead, the Serbs invade and the Russians withdraw their officers to make Bulgaria their defenseless dependent; the Bulgarians begin to win their war and to threaten Serbia, Austria's pawn; the Austrians step in to protect their power lest Russian's old pawn--now temporarily her enemy--become too strong and take the Austrian pawn. The war displayed the "operatic" heroism of the Bulgarians, unified their Balakan land, and kept the balance of power just where it was. But it allowed Shaw to display the comedy and folly of armaments and the men who handle them and of military caste aristocratic societies (cf. standard encyclopedia accounts of the Serbo-Bulgarian War.)

Notice that Shaw in the play simplifies history somewhat and makes it somewhat more symmetrical than it actually was. Bulgaria, which lost its Russian officers in the actual war, is portrayed in the play as having Russians in its highest command posts, a matter which dramatizes the degree to which Bulgaria is a pawn of Russia. This also tends to make the heroics of Petkoff and Sergius more mock heroic than heroic. Whereas in the actual war men of the rank of Petkoff and Sergius carried the highest ranks in the Bulgarian army and did a magnificent job of organizing things in short order, in the play they appear as the instruments of the Russian officers and as petty leaders who rather fumble their way into a heroic looking operation by charging when no one should charge and bringing it off because the Serbs have the wrong ammunition. On the other side, whereas historically the Austrians only threatened to interfere to protect a buffer Serbia, in the play the Austrians are represented as commanding puppet Serbians as the Russians command puppet Bulgarians.

Shaw's imposition of puppet officers upon puppet states tends to make their war doubly mock heroic. That both puppet states are monarchic states which look a little like tawdry versions of Victorian England and that both master states (the Austro-Hungarian Empire and the Russian Empire) are empires pretending to the same dignity as the Empress Victoria's British Empire tends to make the satire in the comedy hit home back in 1894 England, where the play first appeared on the boards. This anti-monarchic satire is intensified when the only clear-eyed and efficient soldier and the only efficient organizer of peaceful operations turns out to be a Swiss Republican who has supreme contempt for every aspect of the game of war which does not simply provide for the individual soldier's survival-grub and bunching up--and who, middle class and democratic in upbringing, has more than aristocratic wealth and comfort at his disposal. Thus is aristocracy made to look like poverty and a republican-egalitarianism like Paradise enough.

The movement of Arms and the Man is a movement from war to peace where arms are involved and from pretense to honesty where man himself is evolved. If Shaw's Serbo-Bulgarian war is silly, Sergius is a bit the comic braggart soldier type. The attitudes toward war encouraged by the opera tend to make Raina take the type seriously though the type is undercut by Bluntschli's unheroic professional understanding of fighting and his final distaste for violence. And if the play opens with a picture of people exhilarated and taken in by the charms of war, it also opens with them deceived about man's charms (Shaw is much more the pacifist than is Shakespeare). Raina is about to accept a match arranged for her by Catherine and is willing to cover its arranged aspects with a fairly thick coating of Neo-Platonic "higher love" talk--a literary operatic posture which Shaw undercuts in her Act I meeting with a man who really attracts her and which he also undercuts when he displays Sergius treating Louka as his servant-slut in reaction to the artificiality of the "higher love" fuss. At the beginning of the play, everything in Bulgaria is phony. Serbia and Bulgaria are fighting a silly war--for Russia and Austria--to preserve national vanity; Raina is about to undertake a silly marriage for literary family reasons; Sergius is fighting for literary, Byronic, chest-thumping reasons; Catherine Petkoff is planning her daughter's marriage to satisfy a self-serving desire to dominate. At the servant level, things are no better. Sergius is trying to use Louka for simple gratification; and to win him to get ahead. Nicola serves the Petkoffs as a time-server. Even Bluntschli fights in a war for which he has no stomach and in which he has no cause. The people who take a puritanical stance--Catherine Petkoff, Raina when she talks about the higher love, Sergius when he is with Raina--take their stance not because they believe in Plato, Calvin or any other Puritan set of principles, not because they themselves have any desire to control or channel their own desires but simply because the Puritanical posture is handy for keeping kids in line and handy for "kids" who wish to get ahead by staying in line and putting a pretty face on designing. Similarly, the wild who fight and swagger and shout do these things to be fighting, swaggering and shouting and not from any deep inner compulsion.

One of the interesting aspects of Shaw's play is that his Puritans are also his grotesques. The "wild and drunk and furious" Bulgarians whom Catherine imagines in Act I are the grotesques of her imagination, but the real grotesques in the play are its moral grotesques, they are, for the most part, also inclined to pose at times as members of the Puritan moral right, which is, indeed, part of what makes them grotesques. Thus Sergius spends his scenes with Raina comtemplating the higher love and his scenes with Louka contemplating everything but the higher love. Bluntschli appears to be gluttonous, ineffectual, and perhaps cowardly as the Chocolate soldier of the first scene and within a few lines reveals himself as an austerely disciplined and generally effective, albeit "non-violent", professional soldier. Raina worships the higher love and gives Bluntschli the come-on. If Shaw's Puritans are his grotesques, his aristocrats are his rustics; Petkoff, with his Oriental splendor and "rank" and paltry Western furnishings resists baths and "English" ways in a very rustic English way; Catherine is a farmer's wife who has acquired a taste for bells for servants and operas for masters. Puritans are libertines and aristocrats are rustics; war is play and love is business. The society of the beginning of the play is funny because it is a cheap version of what it emulates; what it emulates is cheap. What it emulates are the nationalistic norms of the Victorian England to which Shaw directed his comedy: Puritanism as a love code, caste as a social code, "glory" as a military code, and unquestioned nationalism and the "balance of power" as a political code. Shaw suggests that the underside of Puritanism is Sergius' treatment of Louka; of caste, mutual exploitation by master and servant; of "glory", wide eyed stupidity; and of "balance of power" nationalism, meaningless killing and massive aimlessness.

Catherine and Petkoff effectively render the great ends assigned to war ridiculous ("Peace--but not friendly relations"; "You could have annexed Serbia and made Prince Alexander Emperor of the Balkans"). Peace is the cure for petty national conflict. The exposing of the cult of "glory" begins, rather obviously, with Bluntschli's speeches in Act I but all of this is confirmed by Sergius and in much harsher terms (pp. 56-58, p. 97), taking off the uniform is the cure ("I never withdraw"). Once the posturings of soldier and politician have been exposed for what they are, Shaw can get down to exposing the posturing of master and servant, lover and beloved, particularly in Act II. The servant (Nicola) who wishes to use the system to get ahead is allowed to escape from the system to become, in all probability, manager of a hotel in free Switzerland ("French and German," p. 112). The servant who expects to get a marriage out of exploiting her master's philandering interests gets him to consent to a very conventional marriage by holding him to his commitment to consistent Byronic rebellion against society's efforts to thwart the individual will (pp. 97-99, p. 112) because she too is a Byronic rebel. And the woman who gilds her world with talk of "higher love" while admiring and generally practicing a cold-headed efficient approach gets a cold headed efficient husband whose world needs a little bit of the gilding which can be provided by a woman who can see him, plain Republican that he is, as an attractive chocolate cream soldier and repulsive Emperor of Switzerland. Such a woman bids fair to cure him of his "incurably romantic disposition" to look for better things where none are to be found.

Shaw's play ends with a picture of a newly formed society in which republican life is imagined with a grandeur which surpasses monarchic grandeur, in which the service of the aspiring servant becomes "administration," in which Byronic rebels marry and learn the art of meaningful criticism of society, and in which the efficient (Bluntschli) marry the sensitive (Raina). Finally, Shaw's comedy proposes as a norm of joyous--as opposed to laughable living--a classless democratic world, honest about man's sexual needs, respectful of the individual's will and desires, and purged of hokum.

As further background for the teacher in preparing to teach Arms and the Man, we have reproduced here a major part of chapter two, Arms and the Man, of Louis Crompton's book, Shaw the Dramatist.[1]

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[1] To be published in 1968.

CHAPTER TWO

Arms and the Man

With Arms and the Man, Shaw leaves behind exposes of social crimes for comedies ridiculing what he called "the romantic follies of mankind." The Unpleasant Plays sought to make callous consciences sensitive; in the Pleasant Plays Shaw demonstrates to us that conscience may be a bane as well as a boon. The road to Utopia has many pitfalls, not the least of which is the danger that we may entrammel ourselves in a false idealism. One antidote to such idealism has always been laughter, and Shaw in those comedies makes ample use of laughter in his fight to lead his audiences to moral freedom, for as Freud has demonstrated in Wit and Its Relation to the Unconscious, laughter is a powerful instrument for freeing us from constraints. When we laugh, as one critic has put it, the superego "takes a holiday." In these plays Shaw makes war, partly on law and custom, but more especially on our own self-fears and lack of self-respect. The lesson of these plays is the lesson of The Quintessence of Ibsenism, that we must constantly be distrustful and suspicious of rigid moral systems that purport to set inviolable standards for human behavior.

Raina and Sergius, the two idealistic characters in Arms and the Man, have enormous superegos. They are in thrall to the high ideals of love and war that were part of the code of Victorian chivalry Scott had fathered and Tennyson brought to fruition. These values were in part a return to feudal ideals of honor as opposed to commercial standards of conduct. But they were also strongly tinctured by the morbid introspectiveness of early nineteenth-century evangelicalism. This was a mixture that had produced, among other phenomena, Byron and his self-scorn. Shaw thought such a morality perverse and dangerous, first, because it advocated a reckless disregard for the consequences of actions on the ground that purity of heart or motive was all in all, and secondly, because it set irrelizeable norms of conduct. The result was that their inevitable failure to live up to them cost men their self-respect. To attack them Shaw uses the classical technique for deflating high-toned pretentiousness--the technique of bathos. In Arms and the Man repeated descents from the sublime to the ridiculous surprise us into bursts of laughter which are both an emotional and a moral release.

This is a common enough literary device and may result in nothing more than crude burlesque. But what is unique is the brilliantly original way in which Shaw plays the game. Most comedies--as Bergson saw--are socially and morally conservative, and aim at no more than laughing the eccentric back into conformity with his fellows; critically speaking, the audience's emotions and its level of thought may be no higher than those of a lynch mob. But Shaw's strategy is either to invite the unwary members of the audience to identify themselves with some character on the stage and then show his behavior to be preposterous, or, else, alternatively to present us with some idea we are tempted to reject out of hand and then demonstrate its logical necessity. The effect is that of a man who suddenly declares that everyone is out of step but him, and means it.

The first peculiarity of Shavian comedy is that Shaw expects us to use our critical intellects while we are laughing. Half of mankind's serious views and moods Shaw regarded as absurd, and wanted to puncture with satire. But Shaw was, if anything, even more aware of the opposite danger. Idle laughter for its own sake disgusted him, and he reserved his most withering scorn for cynics of the "when-in-doubt-laugh" breed. Thus Shaw found heartless farce even more offensive than solemnity parading as wisdom. Over and over again in his theater reviews he protests against "galvanic" comedy and Gilbertism. Shaw's critics have often made the egregious mistake of trying to relate him to the tradition of Restoration wit, but it is not putting the case too strongly to say that Shaw positively hated Congreve and Wycherley, and that he would find the current tendency to perform his plays in the style of artificial comedy obtuse and offensive. Shaw's avowed preferences, most people will be surprised to learn, were not for the Restoration playwrights at all but for the eighteenth-century sentimental reaction against them. This is an alignment he makes abundantly clear in his criticism. Consequently, he abominated The Way of the World but highly admired a Victorian stage version of The Vicar of Wakefield. And far from hailing The Importance of Being Earnest as Wilde's masterpiece, he took strong exception to its artificialities, comparing it quite unfavorably in point of feeling and sentiment with Wilde's earlier more sentimental works:

> Unless comedy touches me as well as amuses me, it leaves me with a sense of having wasted my evening. I go to the theatre to be moved to laughter, not to be tickled or bustled into it; and that is why, though I laugh as much as anybody at a farcical comedy, I am out of spirits before the end of the second act, and out of temper before the end of the third, my miserable mechanical laughter intensifying these symptoms at every outburst. If the public ever becomes intelligent enough to know when it is really enjoying itself and when it is not, there will be an end of farcical comedy. Now in The Importance of Being Earnest there is plenty of this rib-tickling: for instance, the lies, the deceptions, the cross purposes, the sham mourning, the christening of the two grown-up men, the muffin eating, and so forth. These could only have been raised from the farcical plane by making them occur to characters who had, like Don Quixote, convinced us of their reality and obtained some hold on our sympathy. But that unfortunate. . . Gilbertism breaks our belief in the humanity of the play.

This explains why Shaw, in the preface of the Pleasant Plays, can make statements so apparently unShavian as the following: "When a comedy is performed, it is nothing to me that the spectators laugh: any fool can make an audience laugh. I want to see how many of them, laughing or grave, are in the melting mood."

But it is not only the characters and sentiments in Arms and the Man that have puzzled people. Shaw's choice of setting has, if anything, been even more completely misunderstood.

We will not understand Shaw's play unless we grasp the fact that his program heading, "Bulgaria, 1885," was charged with very strong and definite emotional overtones for English audiences. Nor were these the connotations of a romantic fairyland. First, the English mind had been inflamed by Gladstone's evangelical, anti-Mohammedan account of Turkish atrocities in his Bulgarian Horrors of 1879. The preoccupation with "the eastern question" with which Gladstone engrossed the electorate in the early eighties Shaw deprecated strongly as distracting attention from pressing social problems at home. Secondly, the Servo-Bulgarian War of 1885-86 had been highly gratifying to English popular sentiment. King Milan of Servia, jealous of Bulgaria's recent acquisition of Turkish territory, had peremptorily invaded the country, and been roundly beaten by Prince Alexander at Slivnitza just two weeks later. On this account, it seemed morally a wholly satisfactory war, with the aggressor punished and the underdog nation triumphant. Audiences in 1894 must have been as much surprised by Shaw's satire as audiences of today would be if the Ethiopians had beaten Mussolini in 1935 and someone had then written a play making fun of the Ethiopians. The point is that Shaw is not a romantic nationalist of the Liberal ilk with a sentimental prejudice in favor of small nations. Throughout his lifetime Shaw's criterion for judging wars was simply, which side represents the higher level of civilization? not which is the littler? This approach made him not only anti-Prussian in Europe but anti-Boer in Africa and anti-Confederacy in America. Indeed, the very success of the Bulgarians must have struck him as giving romantic nationalism an added dangerous allure.

The satire of Arms and the Man, however, is not directed primarily against nationalism but against the poetic views of love and war, those beaux ideals of the nineteenth century. Specifically, the play deals with the disillusionment of Raina and Sergius. Raina, Shaw's heroine, is enthusiastically entranced with Quixotic ideals of gallantry, both amorous and military. In her character we see Shaw's theory of the serio-comic concretely realized. Shaw wants the audience to smile at Raina but not to regard her as a creature of farcical burlesque. This complex response, however, demanded a sophistication of mind and emotions both Shaw's audience and the performers found beyond them. Hence Shaw's famous curtain speech after the succes fou of the opening night, in which he said he agreed with the one man who booed. Hence also his lively expostulation to Alma Murray who had played Raina with intense seriousness on this occasion, but modified her interpretation in the direction of farce a few weeks later:

> What--oh what had become of my Raina? How could you have the heart to play that way for me--to lacerate every fibre in my being? Where's the poetry gone--the tenderness--the sincerity of the noble attitude and the thrilling voice? Where is the beauty of the dream about Sergius, the genuine heart stir and sympathy of the attempt to encourage the strange man when he breaks down? Have you turned cynic, or have you been reading the papers and believing in them instead of believing in your part?

Shaw felt a particular exasperation with the critics who interpreted Arms and the Man cynically, since the whole point of the satire is that Shaw is exploding idealism not to plunge us into cynicism but to save us from it. He does not, like Hemingway, reject the slogans of idealistic militarist rhetoric only to fall into nihilism. His indictment of idealism, in essence, is just that it inevitably leads to this kind of despair and collapse of morale. For Shaw, the Hamlet-like hero of Tennyson's Maud and Lieutenant Frederic Henry in A Farowell to Arms are really fraternal twins, obverse sides of the same coin. The true antithesis to Tennyson's romantic youth who goes off to the Crimea with a conviction that he will find glory and redemption through sacrifice there is not Hemingway's disillusioned soldier but Shaw's practical and sanguine Bluntschli.

This is the lesson Raina has to learn. We first see her caught up in the excitement of the invasion. She is not, however, a vulgar fire-eater like her mother, convinced that all Serbs are devils, and rejoicing in victory the way a schoolgirl might cheer a sports team. Her idealism is of a nobler sort and she is genuinely horrified at the senseless and vindictive slaughter she fears will accompany the Serbian rout. This genuine elevation of mind has not failed to impress Raina's family and servants, who, even if they have not understood her feelings, have still paid her the homage the uncomprehending Philistine pays to distinction even if he does not understand it.

The play's first critics, assuming that Arms and the Man must be either a romance with an ideal sentimental heroine, or a farce with a fraudulently hypocritical one, found Raina all but unintelligible. So great was the confusion with respect to the psychology of the play and its treatment of morals and military life that Shaw felt constrained to explain his intentions in detail in a long essay published in the New Review under the title of "A Dramatic Realist of His Critics."[1] Here he attempts to render intellectual first aid:

> In the play of mine which is most in evidence in London just now, the heroine has been classified by critics as a minx, a liar, and a poseuse. I have nothing to do with that: the only moral question for me is, does she do good or harm? If you admit that she does good; that she generously saves a man's life and wisely extricates herself from a false position with another man, then you may classify her as you please--brave, generous, and affectionate; or artful, dangerous, faithless--it is all one to me: you can [not] prejudice me for or against her by such artificial categorizing. . . .

What Shaw is doing here is throwing overboard the whole of Victorian moral rhetoric, with its roots in introspective, absolutist standards for a utilitarian, naturalistic ethic. Raina, like most of us, is a mixture and not categorizable. One side of her is a woman who assumes the style of a stage queen, the other a sensible, sympathetic person. When Bluntschli staggers into her room, she chivalrously tries to protect him. Compared to her exalted attitude towards Sergius, her feelings for Bluntschli are what she might have for a household pet. The difference is that she does not expect a pet dog to criticize her hero. When the Swiss actually laughs at the cavalry charge and refuses to take Sergius' soldiering seriously she rebukes him coldly as someone incapable of appreciating honor and courage, though the man's self-assurance and professional knowledge once more raise in her mind the nagging question--Is the romantic Sergius the real Sergius?

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[1] This very important discussion of the play by Shaw is reprinted in E. J. West, Shaw on Theatre, (New York: Hill and Wang, 1958), pp. 18-41.

Raina, when she comes to know herself--and Sergius--better, eventually finds it possible, and even a relief, to step down from her pedestal. Sergius is not so fortunate. To the eye he is everything a romantic could ask for--a devastatingly handsome man with the style of a Dumas musketeer, possessed of the loftiest conceptions of love and fighting. Psychologically, he is the quintessential aristocrat. Nevertheless when it comes to the battlefield, the traditional testing ground of the aristocrat, he finds that though cavalry charges may thrill naive spectators, modern wars are in the long run won by efficient planning and organization, not by deeds of high chivalry. That Bluntschli, a man "bourgeois to his boots," should be a successful soldier only proves to Sergius that soldiering is a coward's art fit only for hotelkeepers' sons. Major Petkoff protests that it is a trade like any other trade, but Sergius answers with the contempt of a feudal landowner that he had "no ambition to shine as a tradesman."

But Sergius is a very special brand of aristocrat. Though he is violently and contemptuously anti-bourgeois he is not anti-plebian, nor even a snob. It is not lack of aristocratic blood he despises in others but lack of aristocratic spirit. In short, he is an aristocrat, not of the order of a Chesterfield or a Wellington, but of a Byron or a Shelley, with all their radical hatred of oppression and their keen contempt for the pusillanimity of the average man in countenancing indignities. When Sergius is asked by Raina's servant, Louka, if the poor fought less valiantly at Slivnitza than the wealthy, he replies bitterly:

> Not a bit. They all slashed and cursed and yelled like heroes. Psha! the courage to rage and kill is cheap. I have an English bull terrier who has as much of that sort of courage as the whole Bulgarian nation, and the whole Russian nation at its back. But he lets my groom thrash him, all the same. Thats your soldier all over! No, Louka! your poor men can cut throats; but they are afraid of their officers; they put up with insults and blows; they stand by and see one another punished like children: aye, and help to do it when they are ordered. And the officers!!! Well [with a short harsh laugh] I am an officer. Oh, [fervently] give me the man who will defy to the death any power on earth or in heaven that sets itself up against his own will and conscience: he alone is the brave man.

Shaw is here using Sergius as his mouthpiece; he would agree with him that flogging is degrading and docile submission to it ignominous. But the difference is that while the emotional Bulgarian indulges his scorn and admires defiance for defiance's sake, Shaw's temperament is that of the practical reformer who distrusts more emotion and wants positive action. Thus his own deliberate response to the problem of military discipline was his article. "Civilization and the Soldier" published in the *Humane Review* seven years later, which advocated a mundane military Bill of Rights to give the enlisted men the same legal protection and privileges as the civilian.

Shaw had an abiding, and informed, interest in the psychology of warfare on real battlefields. Just as Shakespeare in *Henry IV* raises the question, "What is true courage?" when he shows us the military emotions of Hotspur, Prince Hal, and Falstaff, so Shaw is interested in critically analyzing the responses to danger not only of Sergius and Bluntschli, but also of Raina and her mother. Shaw's thinking on these matters was stimulated by two essays published in 1888. The first was an article on "Courage" by General Viscount Wolseley which appeared in *the Fort-nightly Review*. Wolseley, a former commander-in-chief and a veteran of the Crimean and Sudan campaigns, is an example of the hysterical-absolutist military temperament Shaw is satirizing in his play. He begins by assuming that "courage is a high virtue and cowardice a dastardly vice," and then proceeds with cool aplomb to recommend that any officer even suspected of the least failure of nerve had "better end his days at once by his own hand." In "A Dramatic Realist" Shaw does not even bother to expose Wolseley's absurdities; he merely shows that even the Quixotic Wolseley makes a number of candid admissions on the subject of military courage profoundly shocking to the romantically minded theater-goer. The second essay, "The Philosophy of Courage" by Horace Porter, contrasts amusingly with the first. Porter, who was a distinguished general in the Civil War, has something of Mark Twain's debunking spirit about him. Unlike Wolseley, Porter has a distinct suspicion of the courage born of the heat of passion; he freely admits that though green officers may pose for effect, seasoned leaders are more circumspect, and that after several days of battle, "courage, like everything else, wears out." What must have delighted Shaw especially, however, was Porter's commonsensical definition of an army, not as a company of heroes, but as "an intelligent machine moving methodically, under perfect control and not guided by incompetency." In brief, while Wolseley's schoolboyish ideas of bravery are close to Sergius's, Porter's are markedly Bluntschlian.

In reading the reviews of the first production of *Arms and the Man*, Shaw was irked that critics regularly mistook his carefully documented episodes illustrating the grotesqueries and ironies of war for mere Shavian whimsy. To refute the charge that he had written an extravaganza he cited his authorities for the episodes of his play in "A Dramatic Realist." Bluntschli's unheroic description of a typical cavalry charge, Shaw explains, was based almost verbatim on "an account given a friend of mine by an officer who served in the Franco-Prussian war," and the story of Stolz's death by burning on General Marbot's narrative of the battle of Wagram. As a counteractive to Tennyson's dramatization of the famous charge at Balaclava, he quotes from the eighth volume of Alexander Kinglake's *Invasion of the Crimea* (1887). Finally, Shaw had also drawn on Zola's recently published La Debacle (1892), which dramatically revealed how France's swaggering, chauvinistic, enthusiastic, and unstable officer corps had been overwhelmed at Sedan by the phlegmatic but efficient Germans.

In Arms and the Man Sergius' wild exploit at first looks nobly brave, and Bluntschli's desperate bid for survival in Raina's room unheroic in the extreme. Yet on reflection Bluntschli's act becomes human and intelligible, while the more we know of Sergius the more his charge takes on the air of a suicidal gesture. As we shall see, Shaw thought the entire European aristocratic tradition with its code of "death or honor" and its tradition of dueling and daring on the battlefield was imbued by a powerful death-wish. But Sergius, who is in every way nobler and more sensitive than the average member of the upper classes, suffers from a very special brand of this particular malady. Shaw calls Sergius both a latter-day Byron and a Hamlet whose plight has been transposed into a comic key. In the first connection he wants us to think of the self-dramatizing Manfred and of Byron's courting of death at Missolonghi. On the other hand, Sergius is Hamlet in his contempt for existence, in his cruel play with Louka, and his propensity to fall into Hamlet's "O-what-a-rogue-and-peasant-slave-am-I" vein. He goes to embrace "the blood-red blossom of war" and "the doom assign'd" because, like Hamlet and the hero of Maud, he is disgusted with human nature itself.

Sergius holds the world in contempt for its failure to appreciate his Quixotic ideals of military valor. His contempt for himself, by contrast, springs mainly from his inability to live up to his ideals of romantic love. He has made Raina the queen of an imaginary kingdom in which all lovers are always perfectly truthful and candid, unfailingly noble in their sentiments and unchanging in their affections, and quite free from any sexual susceptibility to others. Unfortunately, no sooner has he formulated this code than he finds, like Goldsmith's hero, that the kitchen is a more sexually exciting place than the salon and Raina's maid more to his taste than her mistress. But just to the degree that he is shocked by the unworthiness of his own behavior he is all the more desperately intent on believing that Raina belongs to a "pure" world above his, where her worst thoughts are of an ineffably higher order than her maid's best ones.

When Louka reveals, that, far from being the goddess Sergius imagines, Raina tells lies, play-acts, and has become affectionately interested in another man, he recoils with horrified half-incredulity. More, he taunts Louka with having "the soul of a servant" because she has spied on her mistress in flagrant violation of his own chivalric code. But alas, he immediately compromises himself as deeply as Louka in this regard, since his jealousy leads him immediately to demand who his rival is, and even by asking the question, he is implicitly condoning her acts, a fact which he is too candid to hide from himself. The result is that his self-contempt is still further fed by this entirely natural behavior.

In the end Sergius discovers the truth of Louka's assertions and challenges Bluntschli to a duel, which, however, the Swiss accepts so matter-of-factly that the Bulgarian gives up, declaring that he cannot fight a "machine." Finally, Sergius marries not Raina but Louka, a development that led Max Beerbohm to protest that he had cudgeled his wits to find some meaning in this "strange conjunction." But this is to miss the psychology of the relationship. Despite her peasant birth, Louka's most marked trait is her compulsive defiance of others. She is in fact exactly Sergius' ideal—the mutinous recruit of his polemic, and her spitfire temperament excites him as Raina's does not. The scheme by which she makes him marry her, however idiotic, is also perfectly in keeping with their personalities. She puts the question to him in the form of a dare: if he compromises himself by making further advances to her, will he have the courage to defy public opinion by making her his wife? In this sense his cavalry charge and his bethrothal are of a piece, the insane gestures of a man desperate to prove that though all the rest of the world is cowardly, he is not.

Sergius' opposite as a military strategist is Bluntschli. His opposite as a lover is the servant, Nicola. Everything Sergius does is based on his aristocratic code of honor. Everything Nicola does is the result of his commercialism. As a servant he succeeds by achieving perfect servility but his real aspiration in life is to enter the shopkeeping class and to rise in it. When he sees that Louka might make a good customer and be less discontented as Sergius' bride, he coolly surrenders her to him. Sergius, trying to apply his own ethical system to this turn of events, is at a loss to decide whether Nicola's act is one of noble self-sacrifice or crass self-interest. But the whole point of the play is the inadequacy of such systems in judging human conduct, and Bluntschli, for whom the meaning of a moral act lies not in its motive but its consequences, cuts the Gordian knot with the simple advice, "never mind." In the end Raina, delighted to subside into a more comfortable relation after the strain play-acting with Sergius has imposed on her, accepts Bluntschli as her new fiancé, and her parents, overwhelmed by the inventory of his hotels, ardently approve her choice.

William Irvine has contended that _Arms and the Man_ is a "sour and insincere" play because Shaw was engaged in the uncongenial task of turning out a pot-boiler. This seems to me absurdly wide of the mark. There is more truth in Beerbohm's charge that, from the point of view of his work as a whole, it is a "narrow" play. Shaw, who was the heir both of the utilitarian and the transcendentalist traditions, is far more of a Benthamite in this play than anywhere else, the humor being of exactly the cool, benign, quizzical, deflating sort that peeps through the dry surface of Bentham's treatises. But before we write off _Arms and the Man_ as mere good-natured Philistinism spiked with a dash of Nietzsche, we should remember Shaw's caution in his book on Ibsen that, though Don Quixote is a nobler man than his servant, we had better lend an ear to Sancho Panza as a corrective against the Don's madness.

4. Renaissance Works: Twelfth Night (1599?) and "New Comedy":

"Twelfth Night" is named for Epiphany, the feast of the time when Christ was worshipped by the wise men and manifested his divinity to them--epiphanized himself. Twelfth Night is a time when the truth shines through the appearances--an unmasking time, and some critics want to see the play's unmaskings--its poking through literal and figurative disguises--as its main comic concern. Twelfth Night was also a time of great celebration--some of it probably carried to an excess--which would make Sir Toby's and Sir Andrew's exploits satirically appropriate. Finally Twelfth Night is the time when the gentile three kings see Christ as both human servant and divine king and see the divine in human flesh for the first time. Part of the concern of Twelfth Night is with men who make themselves animals, forgetting that they are men, and with men who pretend to be divine censors, forgetting that a fraud is worse than a beast. However, the main Biblical references in the play do not seem to have to do with Epiphany but with placing Toby, Aguechuk, and Maria, to some degree, among those who say to themselves, "Eat, drink, and be merry, for tomorrow we die: (cf. the questions concerning "Sir Toby and good living," p. 29). And some of the most important theological references seem to be designed to mock incongruous or potentially incongruous aspects of Puritan-Calvinistic theology--Malvolio assuming his "election" by Olivia, Malvolio as Puritan allowing the fleshly side of his imagination to get the better of him, Malvolio being reminded by a reference to "St. Anne" that Christ did not always repudiate eating and drinking (cake and ale) in the way that a more ascetic John the Baptist did, Malvolio being cured as if his disease were the possession of his brain by a "Puritan" demon or devil which has captured him through love-sickness. One could argue that "Twelfth Night" as the feast where the divine appears in the flesh is a feast particularly appropriate to the play's misdirected divine and its directionless voluptuaries. But that may be straining a point.

In any case, the meaning of the title of the play and of the main Biblical and theological allusions in it (pp. 29-30) should be discussed for whatever light they may shed on the meaning of the action.

One can identify in Twelfth Night new comedy types which are like those in Arms and the Man, but here they are even more obviously new comedy types: Olivia and Orsino as young lovers, (Adulescens and Virgo), Viola and Feste as servants and go-betweens (Servus), Sir Toby and Sir Andrew as braggart soldiers (Miles Gloriosus), Malvolio as parasite (Parasitus), and so forth. However, the sense of what such persons ought to be doing, what fumblings and failures, what lapses from role, make them funny, is of course, in this play a very Elizabethan sense and not a Roman one, dependent on the Elizabethan sense of the hierarchic character of society.

History does not come into Twelfth Night in the way that it comes into Arms and the Man; Shakespeare gives us a view of forces and types at work in his world without setting his play against a specific set of historical events (cf. the treatment of the literary uses of history in the eighth grade, "Historical Novel Hero" unit). History does come into the understanding of the play in that one needs to develop some historical imagination to grasp its hierarchic vision of society and of the comedy which goes with departure from hierarchy. Generally, students should be introduced as carefully as is possible to the medieval-Elizabethan idea that all nature and society are arranged in "hierarchies"--such a description as is contained in E. M. W. Tillyard's Elizabethan World Picture or Hardin Craig's Enchanted Glass. It is particularly important that they have a fairly close idea as to what the "hierarchy"--the sense of pecking order and role--should be on Olivia's estate and in Orsino's household and dukedom; for it is partly at the disproportion which goes with hypocritical presumption or libertine departure from pecking order and role that we laugh when we read the play.

Students need to have a clear idea of the status which various persons would occupy on an Elizabethan great estate--the lord and lady, their knightly retainers (Sir Toby), the visiting country "gentlemen" (Sir Andrew), their stewards (Malvolio), and their servants (Maria, etc.). One of the most complex roles is that of the clown-servant, Feste. He is a combination of servant, counsellor, comedian, functioning in something of the way that a playwright functioned in the Renaissance, to give delight and instruction and, at the same time, functioning as subject to Olivia to whom he was attached to give instruction. The role of the messenger or nuncio may pose similar problems since students may tend to see the Nuncio either as a servant on the level of Maria or as a gentleman-retainer such as Sir Toby. Actually, he is something in-between, a matter which makes Olivia's love for "him" (Viola) half a wooing and half a command-performance.[1] The steward also has an ambiguous role for, as manager of the estate and chief of the household staff, he still is a servant subject to Olivia beneath her in the hierarchy of society and, by normal Elizabethan standards, unworthy of her marriage. At the same time, the steward might well appropriately assume rather larger responsibilities for land and household management than would his master (or mistress) during periods when the master was on tour, in the city, or in a state of sickness or grief. Malvolio speaks of himself as a gentleman (IV, ii); but one may set that down to his presumption rather than to his position. The art of occupying the steward's role was the art of being a servant who could administer details according to the master's wishes at all times, who could handle the master's full responsibility much of the time, and yet who knew how not to unsurp the master's final control of matters. The righteous Elizabethan steward, like the righteous Biblical one, would not abuse his subservient office for personal pride, pleasure, or profit. Much of the comedy which surrounds Malvolio derives from the contrast between a melancholy Olivia's initial view of him as an exemplary, righteous sober steward who has come to her rescue in her time of need and the servant's and retainer's initial view of him as the perfect, pompous, Puritanical, unsurping, time-serving ass--the ideal "unrighteous" steward, a paradigm of pride, the vainglorious and aspiring to a degree which can be played upon until it looks not only comic but mad. Malvolio does not mind his place.

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[1] Notice how "Cesario's" disguise exploits the fact that women were played by boy-actors on the Elizabethan stage.

Twelfth Night is set in a hierarchic society which, like Shaw's, is out of joint. But whereas Shaw suggests that both the disproportion in Bulgarian aristocratic society and its hierarchic "aristocratic" norms are laughable and points in the direction of a new type of society, Shakespeare suggests only that the malfunctioning of a hierarchic society such as that on Olivia's estate is laughable but that its joyous alternative is a hierarchic society in which masters rule instead of moping, servants work instead of drinking, and stewards execute their master's (or mistress's will) instead of their own. Indeed, a great portion of the comedy of the play is based on the disproportion which Malvolio mentions--"Is there no respect of place, person, nor time, in you?"--a disproportion in which he also indulges.

Twelfth Night like *Arms and the Man* begins in chaos, a chaos defined by the unreasonableness of the rulers in the play, Olivia trapped by death-melancholy and Orsino by love-melancholy, both incapable of ruling themselves or their estates, both ludicrous in their sentimentality, both mistaking their masks and poses for themselves, both cut off from sensible religion as Shakespeare's time understood it--Olivia by her mourning her brother as if the death of his body were everything or as if she knew he were damned (cf. Act I, v), Orsino by his idolizing "Cupid" (i.e., his own concupiscent desires) as if Cupid were God (cf. I, I).[1] With the chaos of the rulers goes the chaos of the ruled, particularly the ruled on Olivia's estate, though Orsino's household and city also display certain symptoms that their ruler is mildly inadequate. For instance, Antonio regards Illyria as an adverse town where a young man such as Sebastian needs protection. In Olivia's household, misrule is more obvious: the knight (Sir Toby) is no soldier-defender but a *miles gloriosus*, a drunk, a braggart, a parasite on Olivia and on Sir Andrew, a fool in believing that he is destined "never to die," forever to go on eating, drinking, and being merry; a fake-tutor in all the arts of the courtier--capering, dancing, fencing, singing, speaking French, making courteous noises; a knight who could no more fight for his lord or his faith than he could teach Sir Andrew to fence; a wondrous satiric mirror of the frivolities of courtiers lost to their *raison d' être*. Sir Andrew, the country "gentleman," has left the responsibilities of his country place, where stupidity and rusticity are not so disproportionate, to pretend to pursue an impossible romance with a great lady, to learn courtly arts which are beyond him, to run after servant wenches who are too good and too clever for him, and to spend himself into profilgate bankruptcy. Olivia, being a lady possessed of estate, may, to some degree, suit Sir Andrew in point of wealth and estate--that is why Toby can urge him on. However, marriage among the gentiles in the Renaissance was not merely a matter of matching money bag with money bag; civility and intelligence and nobility also came in. If the soldiers on Olivia's estate have turned puffy and the landed gentry have turned prodigal, the stewards have turned proud. Both rulers and ruled have forgot their functions.

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[1] Cf. 7th Grade, "Classical Myth."

The moral left and the moral right are juxtaposed in Twelfth Night in a fashion which contrasts with their juxtaposition in Arms and the Man. First, Arms and the Man has a conventional bloc of characters who oppose the marriage of hero and heroine, the parental bloc represented in Catherine Petkoff and her desire to marry Raina to Sergius for family reasons. The play, thus, takes on something of the character of a battle of the generations. But this is not the case in Twelfth Night; there the hero and the heroine are their own masters. They alone keep themselves from a marriage of true minds. But, in a sense, there is a something which functions like the parental group in ordinary new comedy and that is the indulged melancholy of Olivia and the indulged love-melancholy of Orsino--the sentimentality of both. And these are laid upon them in part by the past: Olivia's melancholy by her brother's death and by her sense of the proprieties which exhibit profound grief (forgetting that profound grief is only appropriate to the damned); Orsino's love melancholy by his sense that what he loves now must be the figure which has captured his imagination in the past, affected his dreams thereafter ("girl of my dreams"), and made him wish in the present to feed his senses to recapture Cupid's glow. The Olivia whom Orsino sends Viola to capture is no real lady. Olivia recognizes this when she promises to send Orsino a catalogue of her beauties dead. Olivia is Orsino's idol, in the strictest sense; and Olivia's brother is Olivia's lares and both are a dead hand from the past. But that the dead hand from the past comes into the play in this way means that the "problem" of the play is not a conflict, between generations and groups, moving toward the creation of a new society but a conflict, within the mind, moving toward a cleansing of the imagination and the reason so that the old society can be restored.

Whereas in Arms and the Man the Puritan right and the grotesque left are embodied in the same set of characters as they behave differently in different circumstances with a roundness appropriate to modern comedy. In Twelfth Night the grotesques are mostly flat libertine types; Toby would not do as a Puritan.[1] Their laughability is not defined by the difference between their posture in one circumstance and their posture in another (Raina, Sergius, Louka, Nicola) but by the difference between the norms implied by what they are supposed to do as their role defines it (or what they aspire to do) and what they actually do do. (This kind of comedy Shaw develops primarily in his portrait of Bluntschli in Scene I--playing off his cynicism about war and his soft love of chocolates against the normal expectation of "toughness" in the soldier.) Shakespeare plays on the difference between role, aspiration, and fulfillment constantly: Sir Andrew, courtier-bumpkin; Sir Toby, soldier-drunk; Malvolio, steward-unsurper, and Viola, lady-soldier. In each case, the action leads to a poetically just exposing of the disproportion between what the character is according to role (and would pretend to be) and what he is according to what he does: Sir Andrew exposed for a bumpkin, while he plays the courtier, in his duel with Viola; Sir Toby, exposed for a braggart-drunk, when his pate is broken by Sebastian; Malvolio, exposed for a "usurper," when he openly courts Olivia in his mad garb and so forth. That the comedy of Shakespearean grotesques is related to their failure to show respect of place, person, and time separates them from Shaw's grotesque; Viola is ludicrous precisely because he, both slave and opportunist, so carefully fulfills his role.[1]

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[1] The "flatness" of Elizabethan comic characters and the "roundness" of Shaw's partly relates to differences between Elizabethan and modern psychology and Elizabethan and modern comic theory. However, it also relates to the difference between a "picture stage" and a "platform stage." A picture stage is illusionistic and tries to "fool" us into believing that we are seeing real people living in a space and time like our own. A platform stage raises no such expectations and communicates its meaning much more in the way that a pageant does; through examples, symbols, etc.

But our remark about Shakespeare's keeping the Puritan right and the grotesque left separate—embodied in separate characters—does not apply to Malvolio. Malvolio is both Puritan and libertine but he combines them--Sergius is a fairly round character, motivated by circumstances such as one might possibly experience and reacting in ways in which we might expect some more of our acquaintances to behave if they had his opportunities. But Malvolio belongs to the golden world of the poet. He is not the incarnation of how we or anyone like us might react to circumstances such as his. He is the incarnation of hypocrisy rendered its most vain-hypocritical and ludicrous. He is, as we have mentioned, humble steward and proud usurper, public cold-fish puritan and subjective libertine, lover of order and ultimate source of disorder. And each of Malvolio's faults casts a light on the comic moral folly of one of the other principals in the play. To demonstrate this we shall have to look at the plot in the section which precedes the device by which he is humbled and tormented.

At first Malvolio is comic because he is systematically austere, "Sad and civil" as Olivia puts it, sad and civil because Puritan and time-server. But Malvolio is also comic because he is placed in a service that demands humility--what allows Maria to trap him with a word dropped even before the letter.

> Mal. 'Tis but fortune; all is fortune. Maria once told me she did affect me: and I have heard herself come thus near, that, should she fancy, it should be one of my complexion. Besides, she uses me with a more exalted respect than anyone else that follows her. What should I think on't?
>
> Sir To. Here's an overweening rogue!
>
> Fab. O, peace! Contemplation makes a rare turkey-cock of him; how he jets under his advanced plumes!

---

[1] A work where men are men who do not do the job which tradition has assigned to them suggests that the good society does not require revolution (Bluntschli and Raina off to Switzerland) but reason, a rediscovery of the old, golden ways of doing things.

Sir And. 'Slight, I could so beat the rogue:-

Sir To. Peace, I say.

Mal. To be Count Malvolio;-

Sir To. Ah, rogue!

Sir And. Pistol him, pistol him.

Sir To. Peace, peace.

Mal. There is example for't; the lady of the Strachy married the yeoman of the wardrobe.

Sir And. Fie on him, Jezbel!

Fab. O, peace! now he's deeply in; look how imagination blows him.

Mal. Having been three months married to her, sitting in my state,-

Sir To. O for a stone-bow to hit him in the eye!

Mal. Calling my officers about me in my branched velvet gown; having come from a daybed, where I have left Olivia sleeping.

Sir To. Fire and brimstone!

Fab. O, peace, peace.

Mal. And then to have the humour of state: and after a demure travel of regard, - telling them I know my place as I would they should do theirs, - to ask for my kinsman Toby.

Sir To. Bolts and shackles!

Fab. O, peace, peace, peace! now, now.

Mal. Seven of my people, with an obedient start, make out for him: I frown the while; and perchance, wind up my watch, or play with some rich jewel. Toby approaches; court'sies there to me:

Sir To. Shall this fellow live?

Fab. Though our silence be drawn from us with cars, yet peace.

Mal. I extend my hand to him thus, quenching my familiar smile with an austere regard of control:

Sir To: And does not Toby take you a blow o' the lips then?

Mal. Saying, Cousin Toby, my fortunes having cast me on your niece, give me this prerogative of speech:-

Sir To. What, what?

Mal. You must amend your drunkenness.

Sir To. Out, scab!

Fab. Nay, patience, or we break the sinews of our plot.

Mal. Besides, you waste the treasure of your time with a foolish knight;

Sir And. That's me, I warrant you.

Mal. One Sir Andrew:

Sir And. I knew 'twas I; for many do call me fool.

Mel. What employment have we here? [Taking up the letter].

Malvolio fancies himself what he is not before the letter has persuaded him that he is what he isn't, and he constructs, on the basis of the slightest hint from Maria, a picture of himself as the Lady Olivia's spouse, and sees himself the head of her estate in status and honor as he is in fact now ("Seven of my people," "quenching my familiar smile with an austere regard of control"). Indeed, his whole abusing is a trick which his proud imagination played upon him before ever Maria did: to "crossgarter" himself by imagining himself a high-lifer and to "madden" himself with love-melancholy by imaging himself Olivia's lover and spouse.

Malvolio's Puritanism includes a faith in a kind of predestined good fortune, a "grace" which is not redemption but the thrusting of material fortune upon him. ("Tis but fortune" etc.). However, divested of its phony theology, Malvolio's Puritanism is a reflection of the Lady Olivia's affected public Puritanism in the interest of keeping a grave face; she, too, worries about the roistering of Toby and Andrew. Malvolio's attitude toward "cakes and ale" is but a mimicking of her attitude as Maria confirms (I, iii and II, iii). But Malvolio is only a Puritan in dealing with others, not in treating with himself. His inner imagination defines him as a libertine--indulging his senses by day in Olivia's bed ("having come from a daybed, where I left Olivia sleeping"), indulging luxury in the other sense too (" my branched velvet gown," "wind up my watch," "play with some rich jewel"). Thus, Malvolio becomes a kind of reflection of Sir Andrew and Sir Toby. He also becomes a reflection of Orsino for he, like Orsino but in a grosser form, pines for Olivia; his treatment by Sir Topas, for love melancholy and the related demon possession ("Out, hyperbolical fiend; talkest thou nothing but of ladies?" [IV, iii, cf. III, iv]), renders him ludicrous; but it also points to the ludicrous side of Orsino's love melancholy and parodies it, emphasizing the subtler irony in Shakespeare's treatment of Orsino.

If Malvolio's Puritanism is Olivia's, his desire to play the courtier, Sir Andrew's, his desire for luxurating in sensual bliss, Sir Toby's, and his "love-melancholy," Orsino's, his hypocrisy is his own. Even while he imagines himself a libertine, he imagines himself reforming the drunkeness and idleness of Toby and the foolishness of Andrew. That Malvolio in his inner imagination fancies himself a hypocrite to maintain power or to concentrate it increasingly in himself. Malvolio is a hypocrite not so much because he has motives for becoming a hypocrite but because he is hypocrisy. He is not so much a a man as an emblem, a fictional creature whose very imagination delights in feigning hypocrisies.

The device which Maria creates turns Malvolio inside out so that the would-be libertine-courtier is exhibited and the Puritan disguised--Malvolio goes for Olivia, smiling an unPuritanical smile, wearing courtier's cross gartering, and imagining bedroom delights (Oli. "Wilt thou go to bed, Malvolio?" Mal. "To bed? ay sweetheart, and I'll come to thee"). That the greatest comic grotesque of the play is all things to all men, the paradigm of hypocrisy, allows Shakespeare to make him and the comic justice which he endures a human fable in which is mirrored and concentrated all of the folly of Olivia and Orsino's courts. He is not Sergius' kind of libertine-Puritan because he is less complete as a man and more complete as a walking fable. Where the steward is unrighteous, rule is misrule. When pride and hypocrisy are rulers and "carnival," the subject, the land is out of joint. One may examine how, out of the laughable mess which is Olivia's household and Orsino's land, the joyous conclusion of the play arises.

Partly the joyous conclusion of the play is possible because Shakespeare uses a trick which he learned from Roman new comedy and which is as old as Homer: the unmasking of a character to produce a joyous conclusion. This happens to Odysseus of course. It also happens in The Rope where Palaestra is reunited with Daemones and this kind of unmasking is the conventional stock-in-trade of "happy ending" novels and comedies in all periods. In Twelfth Night, Shakespeare uses the second trick which he learned from Roman comedy, and which he first imitated in A Comedy of Errors (a virtual translation of Plutus Menaechmi)--the unmasking of a pair of twins to provide for a more complex happy ending. In Twelfth Night the logic of the double unmasking is rather interesting:

(1) Viola-"Cesario" fights with Sir Andrew and the fight is interrupted by friend Antonio who is arrested; Antonio accuses Viola-"Cesario" of being an ungrateful Sebastian and so tips off Viola to the probability that Sebastian is alive.
(2) Sebastian appears and is pursued by the clown who is pursuing Viola-"Cesario" (even as Malvolio pursued her after her first visit); Olivia prevents Toby from attacking Sebastian and takes him off to marry him as Cesario.
(3) Olivia claims "Cesario"-Viola as husband and Orsino repudiates "him" thinking him to have wooed Olivia in his own name and not Orsino's. Viola-"Cesario" denies the charge and the priest appears to confirm that the eternal bond of love has been knit between

Olivia and "Cesario" - whom he regards as Sebastian.

(4) Sebastian appears, apologizing for having hurt Toby:
  (a) Brother and sister are reconciled.
  (b) Olivia and Sebastian recognize who they are and what their marriage is.
  (c) Orsino takes Viola's hand in wedlock.

In each of these steps, what is crucial to the progress toward the joyous conclusion is the proper fulfillment of role by the principals and the exercise of a kind of love which goes beyond Puritan denial or libertine excess: (1) Antonio fulfills the demands of friendship; (2) Olivia moves from obsession with death and with displaying the mourning emotion to a willingness to marry--a rite designed to bring its participant to "obsession with birth" and with continuing the chain of generation; (3) the priest asserts that marriage is an eternal bond of love, he thus defines it as more than a temporal, physical convenience, as more than what Toby or Andrew seek or Malvolio imagines; (4) Viola and Sebastian recognize one another, and the natural love of brother and sister is given its boon; moreover, the practical, unsentimental love of Viola for Orsino is given its marriage prize, a prize not only deserved by Viola's labor but recommended by the nature of marriage as Renaissance people understood it. They saw marriage as a very unsentimental institution.

The joyous conclusion to Twelfth Night is also possible because the grotesques and rustics are "put in their place." The unrighteous steward who cannot rule the unruly because he is himself a libertine within and humorless without - incapable of ruling folly through laughter - must be deprived of rule as he is when he is locked up for a madman. Malvolia resigns his last right to judgeship through his humorlessness. When Olivia offers him the right to be plaintiff and judge in his own cause, and Fabian and the clown tell the circumstances of his exposing in accents which further expose him, Malvolio--witless and humorless, at a loss for repartee as always--Malvolio abandons his right to be "judge" and "plaintiff" and shouts, "I'll be revenged on the whole pack of you" as if he were the avenger, going around the law in a revenge-tragedy. Second, the flat grotesques are exposed for their folly and receive a kind of poetically just punishment for having abandoned role and place: Sir Andrew working at being courtier and duelist is beaten by a woman; Sir Toby working at being an instructor in fights and courtly manners, must have his "braggart" soldier side broken as his pate is cracked and bloodied.

Finally, Twelfth Night assures us that the spirit can rule the comic flesh and bring it into marriage subjection in an eternal bond of love, that despite bad stewards and crazy knights and foolish courtiers, the good old order can survive if evil stewards find "judges," libertines marry, and rulers learn reason, it can survive if men have sense enough to respect friendship, brotherly love, and marriage, if they have judgment enough to shut the gate at knaves and thieves such as Malvolio, to mock the unthrifty swaggering and the tosspots such as Toby and Andrew; it can endure if men can laugh enough to remember that the rain rains every day--bringing with it its natural chain of death and birth.

Appendix I: Twelfth Night and Classical and Biblical Allusions:

The exercises on classical and Biblical allusion are designed to remind students of matters which they presumably learned in the seventh grade units on "Classical Myth" and "Hebrew Narrative." The instructor should review those units in preparing to handle these programs of questions. The purpose of the questions is to quicken the "ear" for Biblical and classical allusion and to deepen the understanding of its function in the rhetoric of a play--how such allusion, by placing characters in a play against the background of their Biblical or Classical counterparts (paradigm characters, or situations) defines the meaning of a play's characters and their actions. Students should be asked not simply to look up the allusion but to discuss how it defines the value or philosophic content of the scene in which it occurs. Students should bear in mind that Elizabethan audiences lived in a culture in which the Bible was constantly read and explained and memorized (as part of Reformation catechetical and Homiletic teaching), a culture in which Ovid, Plautus, and Terence--especially the mythological content of their writings--were read and explained and memorized as part of the first training that a youth received in a Latin grammar school. Hence, both the allusions and their philosophic function in defining the meaning of a character's action could often be got rather quickly, in the hearing of the play. We moderns have to ponder in order to "get" because we are generally less at home with the classics and the Bible. Students should not be allowed to regard the allusions as an enrichment or decoration; they define the central meaning of the play.

The function of the Biblical allusions is given at least one kind of explanation in the general essay on Twelfth Night which precedes this section . However, students should puzzle this function out for themselves and alternative answers, reasonably well supported, should be encouraged.

Classical myth is generally used allegorically in Twelfth Night according to the logic of allegorical explanations of classical myths current in the Renaissance. The Actaeon myth is explained allegorically in an explicit way; students can move from this explicit explanation to efforts to get at the implicit meaning of other mythological allusions.

Appendix II: Twelfth Night and The History of the Language:

Shakespeare's language presents no real difficulties to the modern reader. The occasional lexical problems are easily solved with the aid of any competent dictionary, and seldom do significant problems of syntax and usage arise. However Shakespeare's Early Modern English is obviously not what the student commonly hears around him, and it may be well to examine some of his divergent forms and usages with students. These forms and usages vary so widely even within a single work, however, that it is scarcely possible to do more than indicate to students the general tendencies of the language, and to point out and attempt to explain them in terms of historical precedent whenever that is possible. The following exercise may be mimeographed to assist students in understanding Shakespeare's language. The exercises will be easier if the student has had the "History of the Language" unit in the eighth or ninth grades.

A. Nouns

1. Examine the first scene of Act I. Is the EMnE noun inflectional system different from the MnE one?
2. Today we generally consider abstract nouns as indivisible; thus the plural of information is not informations, but pieces of information. Examine the abstract nouns in Sir Toby's first speech on page 226 (II. v, 93) and the Duke's last speech on page 246 (V. i, 173) to see if this is always the case in EMnE.

B. Pronouns

Fill in this chart of personal pronouns using those you find in the first three scenes of Act I.

		subjective	objective	possessive
SINGULAR	first person			
	second person			
	third person masculine			
	third person feminine			
	third person neuter		it	its
PLURAL	first person		us	'ours
	second person			'yours
	third person			'theirs

1. In what respects does this paradigm of personal pronouns differ from the MnE personal pronoun paradigm (a paradigm is a table of all the forms of a particular element)?

2. Examine the use of the second person pronoun in the first scene of Act I. In the Duke's first speech, does he use the singular or plural form in addressing the spirit of love? Which form does Curio use in addressing the Duke? In Scene 2, Viola uses the plural form to address the group of sailors; what form does the Captain use in addressing her? Which form does Viola use in addressing the Captain alone? Compare this usage with that in Act I, scene iv, and Act III, scene ii. What, besides the number of people addressed, determined whether speakers of EMnE used the singular or plural pronoun forms? (Remember the Duke is addressing the spirit of love as a friend, and Curio is the Duke's attendant and thus not of the same social class; Viola is a gentlewoman, but the Captain a commoner; Valentine and Viola are strangers, and Viola is the Duke's subject; Sir Andrew and Sir Toby are close friends, but Fabian is a servant.)
3. In Middle English, the second person plural nominative and objective forms were _ye_ and _you_.

   Look at Curio's first speech in I. i. (I. i, 13), and Viola and the Captain's speeches in the first ten lines of I. ii. Compare these second person plural usages with these from _The Tempest_ and _Merchant of Venice_:

   A South-west blow on ye
   And blister you all o'er!

   (_Tempest_ I. ii, 323)

   Therefore, I promise yet, I fear you

   (_Merchant of Venice_ III. v, 3)

   What seems to be happening to these forms in EMnE?

C. _Adjectives and Adverbs_

1. What form class are the underlined words in these passages from _Twelfth Night_? What signal would MnE be likely to use to to indicate their function?

   And so is now, or was so very _late_; (I. ii, 29)

   That will allow me very _worth_ his service (I. ii, 59)

   You are _like_ to be much advanced (I. iv, 2)

   And sing them _loud_ even in the dead of night. (I. v, 290)

2. Examine the adjective comparison in Olivia's first speech on page 223 (III. i, 159) and these from other Shakespearian plays. Does it appear that the use of more and most in comparisons in EMnE was fixed according to the strict rules we follow?

Come you more nearer (*Hamlet* II. i, 11)

It lends a lustre and *more great* opinion, a larger dare
(*I Henry IV*, IV. i, 77)

This was the *most unkindest* cut of all (*Julius Caesar* III. ii, 77)

D. *Verbs*

1. Examine the third person singular verb inflections in the Duke's first speech in Act I, scene i, and Viola's first speech on page 188 (I. ii, 18-21). Does there seem to be any significance in the fluctuation between *-s* and *-eth*?
2. Would Shakespeare's formation of the past participle (fifth form) in Sir Andrew's first speech on page 250 (V. i, 175), Malvolio's fourth speech on page 228 (III. iv, 43), and Viola's fourth speech on page 193 (I. iv, 20) be considered correct in MnE?
3. How does the auxiliary *do* function in Valentine's first speech on page 187 (I. i, 25), and in the Captain's third speech in Scene ii (I. ii, 9)? Would we be likely to form these constructions this way?
4. Examine Viola's speech in Act I, scene ii (I. ii, 4). Does MnE usage sanction this sort of pleonasm? (pleonasm: the use of more words than necessary to express an idea; redundancy)
5. Examine the use of (or the lack of) the interrogative and relative pronouns (who, whom; which, that) in Maria's first speech on p. 196 (I. iv, 106), in Malvolio's third speech on p. 216 (II. v, 108), in Malvolio's letter on p. 253 (V. i, 316), and in this speech:

   > A wight that. . . his *every* step hath left the stamp
   > (*Every Man In* [Ben Jonson] f, version, I. iii).

   Does our strict rule concerning the proper use of these pronouns seem to have been in force in EMnE?
6. How would you re-write the following questions in Modern English? Does EMnE seem to make common use of a method for asking questions seldom used in MnE?

   > What think you sailors? (I. ii, 5)
   >
   > Knowest thou this country? (I. ii, 21)
   >
   > Why dost thou (I. iii, 136)
7. Examine these negative statements. How would you re-write them In MnE? From the information in this and the two previous questions, make a general statement comparing the use of *do* as a main or auxiliary verb in EMnE and MnE.

   > Ass, I doubt not. (II. iii, 185)
   >
   > I do I know not what...
   > ourselves we do not owe (I. v, 327-329)

8. What is odd about the construction of the first sentence of Act II, and Fabian's sentence on the bottom of 254 and top of 255 (V. i, 363-364)? Is this considered correct usage in formal Modern English?
9. Why does Shakespeare use these verb forms?

   If music be the food of love, play on; (I. i, 1)

   That were hard to compass (I. ii, 44).

   If the Duke continue these favors (I. iv, 1)

   That if one break, the other will hold; or, if both break, your gaskins fall. (I. v, 26-27)

   Would you be most likely to use the subjunctive (as Shakespeare does) in MnE, or have other constructions taken over the job of expressing these ideas?

E. Syntax

1. Do these sentences conform to any of the basic sentence patterns or any of the usual inversions? Does it appear that EMnE word order was as fixed as it is in MnE?

   Antonio's first speech on page 247 (V. i, 80-82)

   Malvolio's last speech on page 242 (IV. ii, 117-120)

   Sir Toby's third speech on page 233 (III. iv, 269-276)

5. Ancient Comedy: "The Rope": (C.200 B.C.) and "New Comedy":

The title of The Rope is not fairly important; in this it is like Twelfth Night and Arms and the Man. The Rope refers to the struggle in the play between Gripus and Trachalio over the chest and rope attached to it, which Gripus has found and which Trachalio knows to belong to Labrax and to contain the trinkets by which Palaestra can discover her father. The "rope" is a kind of symbol of what attaches a man to what rightfully belongs to him, and what rightfully belongs to a man is, as we shall see, a central problem in the play.

Plautus, the author of The Rope, lived in Rome in the third and second centuries before Christ. His plays were performed on a stage which was almost exactly like the stage which the students have studied in looking at Aristophanes' The Frogs (The Idea of a Play).[1] The Rope is written in the mode of Greek "New Comedy," and the definitions of "New Comedy" and of comedy generally which were provided earlier in the unit obviously apply to the Rope. Roman comic actors not only acted in a theatre which was like that in which Greek comic actors earlier had acted, but they also wore masks like Greek comic actors. However, by Plautus' time, these masks defined new comedy's conventional roles even as the black cloak defines the bad guy in melodrama.

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[1] This unit repeats the concerns of that unit in dealing with a picture stage, platform stage and a classical stage. Students should be reminded that none of the stage properties described in the Cleveland Chase translation have much to do with the performing of the play on the classical stage where the locations are the set locations posited for Aristophanes' Frogs in the "Idea of a Play" unit.

We may define what we mean by "New Comedy" roles if we recall our earlier picture of rustics and grotesques in comedy as a "moral left"; parents and authorities, as a moral right; and young people scheming to gain love and marriage, as caught between these two. Roman comedy usually provides fixed "roles" for actors acting out this plot. Characters tend not be round or to have the depth which psychology provides; at the same time, they are not fanciful or "fairy taleish." That is, the characters seem likely enough without every suggesting that they are the product of a species of literary photography. They are "true-seeming" exemplary characters, characters who come almost always from the middle and bottom ranges of society and who look as if they could have walked in from some street but not ours. Their actions tend to be determined by a desire to exemplify some range of civic excellences and failing. The "true-seemingness" of the characters may have been flattened somewhat for Roman audiences by the masks which they wore, but the masks identified the characters as to "role" as soon as they appeared on the stage and generally suggested how their character would function in the play between grotesque and punter, parents and children. The more common comic which appear in Roman comedy may be labelled here:

(1) Grotesques:

- (a) Meretrix (Courtesan): Generally a rather mercenary or unfeeling lady of pleasure; some courtesans nearly fall into the "maiden" role.
- (b) Leno (The Slavedealer): A greedy, impious, dishonest, cruel type, generally, the Leon feels himself clever but is actually stupid.
- (c) Miles Gloriosus (Braggart Soldier): Braggart soldier, would-be lover etc.
- (d) Parasitus (Parasite): The "jokester"; "pleaser," "entertainer" of his boss. The parasite usually is also an open or secret Epicure.
- (e) Servus (Slave): Usually somewhat talkative, boastful, impudent, often threatening to disobey the master but never doing so seriously. Often the slave also functions as a go-between.

(2) Young Lovers:

- (a) Adulescens (Youth): The young male "lover," often rather licentious in the early part of the play.
- (b) Virgo (Maiden): The young girl whom the hero wishes to capture and/or marry.

(3) Parental Groups:

- (a) Senex (Old Man): An old father, frequently somewhat irascible or quarrelsome; doting, prudent, or avaricious in relationship to his children.

(b) Matrona (Wife): Often a shrewish and somewhat overbearing woman.

Pretty clearly, we have here the formula of the two plays which we have discussed. In dealing with Arms and the Man, we treated Bluntschli and Raina, Sergius and Catherine, as if they were distant echoes of Roman types ("youth" and "maiden," "old man" and "wife"); we did this in order to clarify what is the central problem in the play and what is the perfection, the solution, toward which it moves. Similarly,—for similar reasons—we saw Sebastian and Olivia, Orsino and Viola as youth and maiden, types having no parents to prevent their love; and we saw Sir Toby and Sir Andrew, Viola and Feste, and Malvolio as filling the roles of braggart soldier, servant, and parasite. Obviously the characterization of comic roles which we have given above pretty nearly fits the plays of both Shaw and Shakespeare though both wrote over 1500 years after the Greek and Roman writers of "new comedy." Catherine Petkoff as matrona or "wife" is shrewish and somewhat overbearing; Sir Toby as miles gloriosus is something of a braggart, strutter, and would-be lover. One could add to the list. Now, in Roman clothes we meet the same kinds of New Comedy "role" characters and see them in the Roman form, the form in which most readers in other ages were introduced to comedy (Greek new comedy having been for the most part lost). The "masks" in the Rope may be arranged as follows:

(1) Grotesques: Meretrix: None.

- (a) Leno: Labrax
- (b) Senex (grotesque leno-type): Charmides
- (c) Miles Gloriosus : None.
- (d) Parasitus: None
- (e) Servous: Sceparnio, Trachalio, Gripus

(2) Young Lovers:

- (a) Adulescens: Plesidippus
- (b) Virgo: Palaestra, Ampelisca

(3) Parental Groups:

- (a) Senex: Daemones
- (b) Matrona: Daemones' wife.

Again, one notes that the general descriptions given above more or less fit. Sceparnio, Trachalio and Gripus, the members of the servant group, are all talkative, boastful and impudent—perhaps ever more so than Maria and her coterie. Labrax as slavedealer is greedy, impious, dishonest, cruel and clever-credulous; Charmides is half-leno and half-senex; Daemones is the doting father (but for a good reason here), and his offstage wife (matrona) is shrewish and overbearing. The lovers, Plesidippus and Palaestra, youth and maiden, do not run true to form, for Plesidippus is not licentious and Palaestra is not the non-entity that the maiden in most Roman comedies is. But the variations are not surprising. Indeed, the "comic masks" in Roman comedy may be said to work like a theme in music, or a game-piece in a game, defining what the author has as a resource to play his comic tune or game but not defining how he is to play his game, how he is to make up his variations on the theme--his meaning. Indeed, the history of the transformations of new comedy "game-pieces," new comedy characters and plot, is a history of the discovery of new meanings for old counters.

The fact that new comedy roles are "true-seeming" may make students want to think of Plautine characters as drawn to the life in the way that some "realistic" novelist's characters (Zola's, for instance) are supposedly drawn to the life; students may feel this way particularly about Labrax and Charmides. And, concomitantly, they may be tempted to endeavor to derive an accurate picture of Roman civic life from Plautus' play. However, George Duckworth has accurately observed that "no historical picture of ancient life is contemplated [in Roman Comedy]. To attempt to derive from the comedies of Plautus and Terence a clear and coherent account of Roman economic and social life is obviously unwise, for the plays are Greek in theme and setting; the lives of the characters and the ideas which they express reflect Greek more than Roman conditions. Yet these ideas and conditions were by no means unintelligible to the Romans, for the plays, to achieve the popularity which they are known to have had, necessarily presented social and economic views which the spectators could understand and the humorous or farcical treatment of which they could appreciate and enjoy. The events of everyday life--financial dealings, the making of a livelihood, love-affairs, marriage, the rearing and education of children, the position of slaves--all these were problems of Roman life as of Greek." What Duckworth is saying is that the urban milieu, the social structure, and the roles presented in the Roman comedies are such as could be found anywhere in the cities of the Mediterranean world during the period immediately preceding Christ's birth. Students may have difficulty understanding the role of the slave in the Roman world concerning of it either as an entirely servile, subjugate position, a status treated with an attitude cruelly indifferent to humane and human considerations, such a condition as many American Negroes endured prior to the Civil War. However, Roman and Greek slavery varied in the life it imposed on the slave from the incredibly grim to the paternalistic and easy. At the one end of the spectrum stood galley slaves, mining slaves and so forth--men who were treated worse than animals. At the other end stood household slaves, the familiars and teachers of their masters as Aristotle was of Alexander. The slaves in The Rope are household slaves treated with a paternalistic roughness and responding with a certain brutish impudence. Palaestra's kidnapping and slavery, with the intention that when she reached the proper age she would be used for carnal purposes, derives from the classical custom of exposing of children who were not wanted. The proof of her free descent from Daemones is required because ancient law forbade marriages between the free and slaves. Other historical details from Greco-Roman civic life and worship which came into the fiction of the play are pretty well explained with the play or in the student packet questions. Indeed, the past which is represented in the Rope is paradoxically more accessible than the past which is represented in the other two comedies, concerned as they are with the Elizabethan estate and the Serbo-Bulgarian war. Moreover, the way in which servant and master, husband and wife, lover and beloved, violate the norms for their roles and render themselves ridiculous is, in this play, pretty obvious.

Whereas *Twelfth Night* is essentially a play about love and right rule, *The Rope* is essentially about justice and right rule. The important chaos with which *Twelfth Night* begins is the chaos created by unreasonable rulers when they love unreasonably the dead body of a princely brother ("Are those pearls that were his eyes?") or the effete idea of love for the sake of love. The chaos created by the tempest which opens the play, the separation of brother from sister, while it permits the playwright to display the providence implicit in the tempests of fortune ("Tempests are kind and salt waves fresh in love"), does not create the central "obstacle" to joy in the play—the central obstacle is not the separation of brother from sister but of lovers and rulers from sense.

Similarly, the tempest which begins the *Rope* seems to define the chaos with which the play begins--groups of weary bedraggled people stumbling from the sea--but the storm actually functions again to display how ultimately tempests are kind. However, the central chaos at the beginning of the play is related, at a metaphorical level, to the chaos created by the tempest. The tempest in *The Rope* separates men from what they think to be justly theirs; the central problem when the play opens is that some men are, indeed, divided from what is justly theirs by the tempest or some other natural accident or by human chicanery.

(1) Daemones is separated from his daughter.
(2) Plesidippus is separated from his purchase, a girl-slave (Labrax' escape with Palaestra).
(3) Palaestra is separated from her casket, and her means of discovering her "identity" and her father.

Beyond this, a whole group of characters are deprived of what they appear to think to be justly theirs: Labrax and Charmides of their money and their girl, Ampelisca of her mistress, the fishermen of their fish; Plesidippus and Trachalio of Labrax' breakfast, and so forth. Thus, the opening scenes of the play require that we distinguish the character who has been unjustly treated from the character who only thinks himself to be unjustly treated. (That the unjustly treated are protected by Ptolemocratia who speaks of her service to compassion as part of a special service to Venus suggests how far the world of this play is from a Christian world where all men are, like *Twelfth Nights'* captain, supposed to regard compassion as their obligation.) Arcturus, personification or "myth" both for the star Arcturus and for the justice brought by divine providence, has already announced that ultimately the cosmos is just: "Our supreme commander Jove stations us about the world, to note the ways and deeds of men." Jove has a book of accounts where he enters virtue and vice, and he punishes and rewards each--not in an afterworld, as *Twelfth Night* implies that God does, but in the courts of men--in the world. Thus the opening action of *The Rope* gives us a series of cases of apparent injustices and the opening speech of the play assures that injustice will be righted by heaven in this world. Thus, we can expect the action to move toward (1) displaying apparent injustice as *only* apparent, not actual; (2) displaying a bringing to justice where the injustice *is* actual.

In *Twelfth Night* the movement is from an unreasonable to reasonable "rule of love"; in *The Rope* from injustice to justice. It is not surprising then that among Roman virtues it emphasizes avoiding perjury, avoiding swearing, avoiding breaking faith--living up to one's legal and social obligations. But the play also holds up for admiration a deeper and more profound kind of justice--such justice as is not rendered in courts, the sense of obligation which makes men reverence the gods, reverence parents, and love piety as that word was understood among the Romans. The extremes in the play violate the sense of justice so broadly defined. Thus, whereas the libertine left in *Twelfth Night* is such a left as loves wrongly and substitutes lust for meaningful love (i.e. "lust" for drink, "lust" for pleasure, such lust as regards the body as everything ["I will never die"]), the libertine left in *The Rope* is basically libertine because it has no respect for just obligation. It does not deliberately abuse the body though both Charmides and Labrax are pimp and procurer, nothing is made of that part of their profession in the play beyond their dealing in slaves. Though one feels that Charmides and Labrax stagger through the play, they are never literally drunk. The sense that they are libertine is created by the consistent speaking of them as like Silenus or other libertine deities or by the consistent comparisons between their sea-draughts and wine drinking. Bodily excess is primarily a metaphor in the play; Labrax and Charmides look like "libertine" precisely because they are unjust (and everything else that Arcturus recommends against - false swearers, impious, pitiless, etc.). As Arcturus promises, the comically "evil,"--the morally disproportionate--get justice in *this world*, not in the Christian afterworld projected in *Twelfth Night*. Labrax receives a tempest, a drenching and the loss of his stolen girl by court decision for his first false oath to Plesidippus; he gets drubbing from Trachalio and Daemones for his impiety before the temple of Venus; and he takes the loss of Ampelisca for his false oath to Gripus.

The plot of the play moves in two actions: the first, the action which gets Palaestra away from Labrax and the prospect of a life of sluttish servitude in Sicily; the second action, the action which reunites Palaestra as daughter to her father and so enables him to give her to Plesidippus as wife. There is not "Puritan right" in this play. However much of Gripus secret imaginings of great wealth remind one of Malvolio's imaginings of great station and pleasure, Gripus is no Puritan though his avarice almost prevents father from discovering daughter and giving her in marriage to fellow Athenian. But avarice is not Puritanism, Daemones would appear to consent that his daughter marry Plesidippus only after he knows him to be an Athenian of good birth and "a connection of ours." But prudence and piety are not Puritanism. The joy in which the play culminates is the joy of a feast anticipating a marriage. And the feast brings together men from the Athenian community in a spontaneous relaxed celebration where the bonds of Athenian with Athenian, father with daughter, lover with beloved, guarantee that men will fulfill justly their obligations to one another. Even the son-in-law is from a good Athenian family which the father-in-law knows. And to this society, the slave Trachalio, patron and father of Plesidippus, is admitted for extraordinary service.

Even Labrax is admitted. He has received justice. The providence of this play provides a tempest that brings unjust men to justice; the providence of Twelfth Night provides tempests that bring "salt waves fresh in love." The Rope has to give justice in this world; it gives more justice and less love, perhaps.

V. Suggested Procedures:

A. Literature

Since this unit immediately follows "The Idea of a Play," the materials taught in that unit may easily be re-emphasized and clarified in this one. Other strictly dramatic literary techniques newly presented in this unit should receive the students' close attention. Comedy presents great difficulties to philosophers, but achieving a concrete grasp of the comic through careful reading and discussion of comedies is not beyond ninth-graders. It is extremely important that the "General Aids" material not be presented as lectures, for its abstraction is likely to detract from the most important purpose of the unit, the enjoyment of the comic. It is unlikely that the unit's other objectives can be fulfilled if comedy is presented as a forbidding subject.

The unit might begin with a class discussion begun by some such question as "what makes you laugh?" When responses covering most of the psychology of comedy have been elicited from students and listed on the board, an easy transition to a discussion of reasons for preferring some dramatic comedies to others may be made by the teacher's giving examples from familiar television programs or motion pictures as evidence for the amusement value of comic devices not mentioned by the class. When some reasons for laughter and some idea of a qualitiative standard applicable to comedy have come up, students should be ready to read the unit's excerpts from modern comedies. In discussing these passages, the peculiar traits of dramatic comedy should be kept in view. Attention should be drawn to the variety of the selections in preparation for a directed discussion establishing the subgenres of comedy represented, and leading into a classification of all the subgenres known to the class. Familiar samples given in completing the list could again provide a transition to the next subject--modern comedy. No historical lecture should be presented, as the unit is designed to trace the development of comedy concretely by proceeding from the familiar to the strange. All that is desirable is a recognition that modern comedies reflect modern issues, which can probably be achieved by a brief digression if it does not arise of its own accord in the comparison of say The Green Pastures with The Importance of Being Earnest.

Arms and The Man may be assigned at this point. The teacher may wish to have students read and/or act out parts of the play, paying attention to the manner in which the picture stage and proscenium stage machine is exploited by Shaw, to drive home the play's point. Slower students may wish to start their work on the play by listening to a record of Oscar Strauss's Chocolate Soldier before they read Shaw. Since the function of this section of the unit is to get students to put together their observations about types of comedy and comic characters as these are found in a whole plot and to get them to make central observations about comic plots ("new comedy" plots) they need to be exposed at this point to a whole comedy which they can get through fairly quickly and easily. They may be enabled better to ask how one goes at understanding what a comedy has to say while one laughs (as before or after one laughs) by beginning with a fluffy musical before they hit a meatier play.

If time permits, a profitable discussion or report could compare _Arms and the Man_ with _The Chocolate Soldier_. (A similar report on _Pygmalion_ and _My Fair Lady_ would make an interesting project for an ambitious student.) The teacher may wish to "lecture out" the material on the Serbo-Bulgarian war which is presented in the _Arms and the Man_ essay. When _Arms and the Man_ has been read, several descriptions of the comic action (and of stock characters, incidents, and devices) may be elicited from the class and diagrammed on the board; students may wish to ask how a comedy acquires more than an emotional meaning for us--more than entertainment value, to distinguish what we laugh at in the play from what we rejoice with. At this point, no conclusive discussion of these two subjects should be tried. Students should be advised to keep in mind the suggestions offered, and to see if they can be expanded or refined as other plays are read.

In introducing _Twelfth Night_, an explanation of the Elizabethan conception of the hierarchy of the world and the proper hierarchy on an estate would not be amiss; it must be kept brief, simple, and to the point in order to interest the students. Bardolatry should be rigorously avoided, as it usually arouses antagonism in adolescents. The play is an excellent, very funny comedy and should be allowed to stand or fall strictly on these grounds. Its difficulties should not be glossed over, but students should find that they result from historical distance if they study the questions on the comic plot, on classical and religious allusion, and on the history of the language with some care. The solution of the questions might be presented as a puzzle which rewards with laughter those who solve them. Attention should be drawn to Elizabethan staging and casting (cf. _The Idea of a Play_ unit, 9th grade) as a means of assisting students to overcoming some of the main obstacles to enjoying the play.

The historical information which is necessary to prepare students for an understanding of _The Rope_ is found in the essays above or in such a work as George Duckworth's _The Nature of Roman Comedy_. They will need to know something about Roman staging, casting, dramatic verse, and irreverence. The action, stock characters, incidents, and devices can be analyzed independently by average ninth-graders who have participated in the discussions recommended earlier; and they can get at the Roman religious meaning of the play if they follow carefully the questions included in the sections on "Religious Content in _The Rope_," "_The Rope_ and _Twelfth Night_," and "_The Rope_ and _Comedy_." Many of the roughhouse, slapstick scenes could be acted out or "shadow-boxed." Class discussion of this play may tend to digress into historical questions, which is a fine way to begin a treatment of the development of comedy from Rome through the modern period, closely connected to the plays read by the students. The final discussion should deal with comedy _per se_, as a form of drama, and as a genre of literature.

B. Composition

Suggested composition topics which deal with the plays as they relate to one another and to comedy in general appear in the Student Packet. Topics dealing with each play in particular may be drawn from the discussion question in the Student Packet. It is desirable that compositions be assigned with an eye to asking students to analyze a passage or aspect of one of the plays as one or the other of these bears on the play's meaning; students should be asked to write to analyze a passage and to elicit evidence and argue meaningfully and sensibly for an interpretation rather than to prove "that they have read the story." For some topics, slower students may be assigned compositions similar to those given in the Packet but using a simple, modern, television comedy for comparison with Arms and the Man and/or The Rope.

C. Supplementary Activities

See the bibliographies in this and the Student Packet for recommended additional films, records, and comedies which may be read by students wishing further experience with comedy.

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A CURRICULUM FOR ENGLISH

Teacher's Packet

THE EPIC FORM
The Odyssey

Grade 9

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Experimental Materials
Nebraska Curriculum Development Center

OUTLINE
(Teacher's Packet)

I. Introduction
II. Objectives
III. Procedures
    A. Concept Development
    B. Suggested Sequence
    C. Application of Concept
IV. Resource Materials
    A. Essay on the Odyssey as Epic
    B. Essay on the Cultural Context of The Odyssey and The Iliad
    C. Bibliography
    D. Audio Visual Aids
V. Note to Teacher on Exercise Involving the Comparison of Translations (Equates to Part I-D-2 of the Student Packet)
VI. Three Charts (Equates to Part I-E of the Student Packet)
    A. Chart I
    B. Chart II
    C. Chart III
VII. Map of "The Wanderings of Odysseus" (Compare to Part I-F of the Student Packet)
VIII. Student Reading Aids and Questions, Together With Anticipated Answers and Notes on Possible Assignments for the Teacher (Equates to Part I-G of the Student Packet)
IX. Summary Discussion and Writing Problems (Equates to Part I-H of the Student Packet)
X. Writing Assignment Concerning Homer's Conception of Poetry (Equates to Part I-I of the Student Packet)
XI. The Mock Epic (Equates to Part I-J of the Student Packet)
XII. Supplemental Materials (II in Student Packet)

CORE BOOK: The Odyssey, trans. Rees.
The Odyssey, trans. Rouse.

This unit is written around the Rees' translation; slower students may be asked to read the Rouse translation.

I. Introduction for the Teacher

This unit concerns that classical narrative kind which speaks most seriously of the nature and destiny of man: the epic. The classical epic is also one of the most carefully molded of genres. It has a characteristic style, a characteristic plot, a characteristic mode of communicating meaning through the devices of historical exempla and allegory. Of all genres, perhaps it comes closest to defining what it is to be significant civic man dealing with the great forces set in motion by the wills of the gods and by the perverse wills of men. Consider several members of the tradition of the classical epic:

Epics:

1. Homer's Iliad
2. Homer's Odyssey
3. Virgil's Aeneid - (twelfth grade)
4. Spenser's Faerie Queene - (twelfth grade)
5. Milton's Paradise Lost - (twelfth grade)

Mock-Epics

6. Statius' Thebiad
7. Boccaccio's Teseida
8. Chaucer's Knight's Tale
9. Pope, Rape of the Lock (twelfth grade) - Mock epic
10. Pope, Dunciad - Mock epic

To know these poems is to know part of a culture, and to know how poets of each culture, through the vehicle of plot, exemplum, and allegory, envisaged heroic goodness or greatness. The mock epics let us know how men saw one another as falling short of epic bigness of character. Not all of the epics listed above are included in the present curriculum. Not all are appropriate to high schoolers. But three are: The Aeneid (12th Grade World Literature unit), The Faèrie Queene, and Paradise Lost (12th Grade unit on the Christian Epic.) One mock epic, The Rape of the Lock, is closely studied. (12th Grade Satire) If one learns how to handle Homer's Odyssey, a fairly easy poem on the surface at least, he knows how to begin with the other poems.

The Odyssey is, at one level, of a piece with the adventure stories read by elementary school children. At another, it is a great repository of myth and should develop any student's previous understanding of it (cf. 7th Grade, Classical Mythology). It is a great symbolic journey, the archetype of the less serious symbolic journey presented in some picaresque novels (cf 8th Grade, Journey Novel unit); the brother to less obviously "classical epics", Beowulf and The Song of Roland (8th grade) , anticipating their concern with "wisdom and fortitude" and emerging from a similar oral-formulaic tradition (7th grade, Making of Stories). Its concern for sin and purification, for disorder in society and for its control through the suffering of the leader and the help of the Gods runs through much great religious-civic literature.[1] Not accidentally, the study of the Homeric epic, of The Odyssey in particular, bears on the study of a large body of other literature. The Homeric epic is the beginning of the literary tradition of Western culture. The Homeric poems are the headwaters.

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[1] The 10th grade literature units--"Frustration and Loneliness," "The Leader and the Group," and "Tragedy." Odysseus generally exemplifies the pattern of courage, control, and justice posited for the hero in the units on the hero in the eighth grade.

The teacher who comes at the Odyssey immediately after having taught the comedy unit (as this curriculum suggests that he do) may come to feel that he is wobbling from the ridiculous to the sublime. He is. But the Odyssey was not placed after the previous jovial unit to give the teacher an opportunity to explain the Virgilian epic source of the title of Arms and the Man or to give him a handbook where are recorded early versions of the myths used by Plautus and Shakespeare. The epic, like comedy, is a living genre; the Odyssey and new comedy are more alike than camels and weasels. Both are concerned with the social; both are optimistic; both use a repertory of similar devices. After Homer's Odyssey, the epic, like new comedy, usually ends with a marriage or domestic reunion which carries deeper implications than do ordinary reunions. New comedy's undercivilized and overcivilized fools like Ithaca's wooers, are brought to heel in a culminating marriage reunion or ceremony which promises a better order. What comes before the final marriage in comedy is everywhere smaller but not entirely different in kind. Labrax and Charmides are less barbarous than Irus and Polyphemus; the Roman Comedy's courtesan tries tamer wiles than does Circe; and Palaestra's pious journeys through slavery, shipwreck, and disguised separation, to escape from lawlessness and decadence, are certainly less athletic and grim than are Odysseus' similar journeyings. But the difference is primarily a difference in "tone" and "size of action," not necessarily in civic or philosophic content. The epic is not usually "not funny" because it commonly treats what stands between the hero and an ideal social order as heroic and grim. Even here, we must qualify; Homer is sometimes uproarious funny as are also on occasion Boccaccio and Chaucer in their epics.[1] The Odyssey and epics imitating it end with a kind of heroic-comic gaiety. The feast which concludes The Odyssey is at least as happy as that which concludes The Rope though the stacked bodies of the suitors are still around. The reconciliations to which it leads are as joyous as those which bring down the curtain on Twelfth Night; and the peace which Athena declares when Laertes, Telemachus and Odysseus march together is certainly a more profound peace than that which reigns in Arms and the Man. If there is less laughter at evil in the Odyssey than in the comedies, that is because evil glares out in it in its grossest masks; if our sense of rejoicing at the end of the Odyssey is a more heightened sense than that we feel upon finishing a comedy, it may be because more has been overcome when Odysseus purges his halls with sulphur and goes in to Penelope a godlike man.

(Note on the Structure of this Unit)

This unit is divided into three sections (see Procedures on following page):

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[1] The Irus episode is certainly funny as are several other episodes.

A. "Concept Development" Section: Introduction to unit and exploration of the nature of the epic.
B. Attention to the text: The study of The Odyssey.
C. An "Application-of-Concept" section: A study of mock-epic works together with numerous discussion and composition activities.[1]

In this packet, the teacher will find that suggestions are made concerning the advisability of having several of the books of The Odyssey, or portions of these books, dramatized by members of the class. This activity is recommended, especially for the slower students, Such dramatization will give the students a greater sense of participation in, and consequently a greater appreciation of, the human problems explored by the epic. Further, class dramatization should make the students more conscious of the language of the epic and should, to a certain extent, recreate the excitement which the epic once aroused in its original, oral recitation by a bard.

Following the lists of questions and helps which appear in this packet, various activities and assignment suggestions are presented for the teacher's benefit. There are merely suggestions, and the teacher should feel free to pass over any of the activities which would be impractical in his own classroom situation. On the other hand, the activities suggested should serve as models for similar ones of the teacher's own design which would conform more adequately to the demands of the situation.

The best preparation for the presentation of this unit is a thorough familiarity with all its materials; the essays, questions, charts, maps, discussion and composition problems, and supplementary items in both the teacher and the student packets. Since the chart and map activities are designed to increase the student's perception of the continuity and the significance of the symbolic structure of the epic, and since some of the chart and map activities must be begun with the first reading assignment to be completely successful, the teacher must make sure that the student understands the purpose of these activities. As the reading of The Odyssey progresses, the teacher should check frequently to see that the activities are being executed in a meaningful way.

To heighten the effectiveness of the map exercises, a reproduction of the world of The Odyssey upon which Odysseus' journey is plotted appears in this packet, while a similar map, which depicts the main real and fabulous loci visited by Odysseus but which omits the chart of the journey, is reproduced in the student packet. The teacher should place a greatly enlarged version of the map in this packet in some prominent position within the classroom and then allow the students to chart Odysseus' wanderings upon the map as each stage of the journey is encountered in the reading. Likewise, the students should chart the journey on their own maps when they are instructed to do so in the exercises within their own packet.

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[1] These works should allow students to discover the use of epic formulae as separated from epic content; this, in turn, will help them both to see the formulae more clearly and to perceive their possible comic uses.

The version of the charts reproduced in this packet suggests the sorts of entries which the students should make on the charts in their packets. The entries in the right-hand column of each chart will be the most important and will require the closest assistance by the teacher.

Finally, the students are instructed in the reading guide questions for Book I to list epithets and images which define Odysseus' "versatility" and to formulate the epic conventions to be found in The Odyssey in a second list. These lists should be kept from the very first in the student's notebook under the headings suggested in the reading guide questions.

All of the charts, lists, and maps will provide ample observations upon which various compositions or oral reports can be based. Some assignments of this nature are suggested in this packet, but many others could be formulated by the teacher.

II. Objective for Students

1. To understand how to read a classical epic: how to go at the form. A reading of the Odyssey should prepare the student to read other Western epics, mock epics, and novels based on epic formulae.
2. To come to a clear conception of the ideals represented by the epic protagonist: to see how and to what extent his story becomes a picture or image of ideal behavior.
3. To understand the relationship between epic myth and the hero, how the mythological machinery in an epic assists us in clarifying the meaning of the human story.
4. To understand the peculiar uses of figurative language as this appears in ceremonial, oral-formulaic poetry.
5. To understand the culture of ancient Mycenaean Greece as elements of that culture are reflected in the Odyssey.

III. Procedures

A. Concept development: background.
   1. Introduce the unit and give students a preliminary view of the epic.
   2. Review 7th grade classical mythology unit, the 7th grade study of oral-formulaic poetry (Making of Stories) and the eighth unit on the Epic Hero.

B. Study of Core Book:
   1. Post map of the Homeric world (cf. scale model, section VII, below).
   2. Present student packet.

3. Begin reading of the Odyssey using the questions and reading helps included in Section VIII and drawing on the material in Section IV below, when it becomes relevant in a discussion. The materials in Section IV should allow you to discuss fairly coherently the epic form, the allegorical content of the Odyssey, and the culture from which the poem arises.
4. As the reading progresses, assist students in the completion of charts A., B., and C., and the creation of a meaningful set of reading notes (cf. Section VI below).
5. Somewhere in the middle of your study, certainly after Book VI of the Odyssey has been completed, discuss its various translations; exercises involving these appear in Section V below. These exercises should lead into a consistent study of Homeric style.
6. From the class discussion, reading notes, and suggested composition assignments, develop a set of culminating composition assignments appropriate to your group.

C. Application of the Concept: Study the epic style and plot as these appear in mock-epic materials (Section VI, below).

IV. Resource Materials

There are a number of good introductions which can be read as a background for the study of the Odyssey. The following essay and auxiliary materials may assist the teacher in leading class discussions and in understanding both the Odyssey and the later epics which are studied further along in the school sequence.

The first essay, concerning the epic form, is "completed" in the twelfth grade unit concerning the Renaissance Christian epic where the whole evolution of the epic is treated. The teacher would do well to consult that unit so that he can better detect where his nose is pointed.

Essay I: Form and Meaning in the Western Epic: Homer:

The western epic from Homer to Milton commonly endeavors to define a group's idea of greatness and to picture an epic hero whose behavior makes apparent what a leader of men should be like. The epic moves through a world which is orderly and controlled by a divine scheme. The orderliness of divine control, the importance of destiny's pattern, the inexorable nature of divine foreknowledge, are not so apparent in the Odyssey as in later epics, but in the Odyssey, the Gods and their oracles seem to know "the end of the story" and to push men now and then to make certain the story comes out right; however, one finds little suggestion that divine foreknowledge is complete or that human freedom depends, as it does in Milton, on such differences between God's time and man's time as make foreknowledge only perception and not foreordination. However, as in all later epics, the Homeric Gods both foreknow and assist in the fabrication of the final great events in the poem's historical sequence. They intervene through oracles, miracles, the manipulation of natural forces to bring down the curtain on the right action. The Odyssey also establishes the pattern according to which the divided Gods may intervene in an epic action, one group of Gods endeavoring to prevent the hero from achieving his return to "Ithaca," another group assisting him in the achievement of his goal. The Homeric gods do provide for Odysseus, however shaky their providence may appear when set beside that described in Paradise Lost and The Divine Comedy. The concern of the Odyssey is the concern of almost all classical or neo-classical epics - what God provides for man, how man discovers what God has provided for him, how man, thus endowed, acts out what God has planned for him.

The Odyssey takes place at an important turning point in the putative history of the ancient Greeks. The heroes have conquered Troy and now they must come home and, in a sense, reconquer their homelands. For Nestor's Pylos, this is no problem; the country is stable; Peisistratus has kept the country in order, and Nestor rules a wise and placid land. For Menelaus' Sparta, the road to the establishment of order is a somewhat more difficult matter. First, there is Clytemnestra's and Aegisthus' murder of Agamemnon; then there is Orestes' murder of Aegisthus; and finally, there is the return of Menelaus, his establishment of a kind of luxurious order with Helen and her drugged potions beside him. Helen is a reminder of the capacity of women to betray, of her own infidelity and of Clytemnestra's. Ithaca's situation is even worse than Sparta's, for Ithaca is utterly without rulers : Telemachus is not yet of age; Penelope, as a woman, cannot assume real leadership (women nowhere can in Homeric civilization); the Ithacans have not had an assembly for over a generation; and the counsels of their government seem to be completely bewildered and helpless before the forces of lawlessness. The sanctuaries of the tribe, the family, and the clan, have been invaded by men with no respect for law, for the human person, or for the will of the gods. In some sense the crisis through which Greece, particularly Ithaca, is passing is a more serious crisis than treated in The Iliad. To do vengeance on a foreign aggressor requires simply an act of violence. To restore inner order and legal order to a lawless and barbarous land requires the kind of civil discipline which is both inner and moral and outer and politic. The return of Odysseus is properly described in Rees's introduction as a return of a kind of civic saviour. Later epics deal with similarly important events in the history of a civilization The Aeneid, with the founding of Rome; the Knight's Tale, with the establishment of peace between Athens and Thebes (perhaps figures for France and England); the Faerie Queene (Book I), with the reconciling of man with God; Paradise Lost, with the fall of man. None deals with a more difficult human task than that placed upon Odysseus.

Homer's Odyssey sets a pattern for later epics in that its plot structure is the plot structure followed by most significant later epic writers. First comes the journey in which Odysseus discovers his destiny. Here he moves through a series of fabulous loci, Circe's island, Polyphemus' cave, and so forth, and meets a series of temptations, not always entirely successfully. The temptations which Odysseus meets foreshadow the final battle which he must fight. Odysseus' final battle is different from that which concludes most later epics and occupies the whole of the Iliad. It is not an organized confrontation of army with army which one finds in the Iliad or the Aeneid or Paradise Lost: the usual three-stage battle. It is rather the effort of a disciplined man to rid his country and his homeland of lawlessness and to do this in such a disguise as will not allow the lawless to perceive the coming of law till they are brought to justice. Odysseus returns in the disguise of a beggar. He builds up slowly the bonds of brotherhood, first with Eunaeus, the faithful swineherd, and then undisguised with his son Telemachus, then with Eurycleia, and finally with Penelope and Laertes. Odysseus' final battle is not primarily a test of his might since, in wreaking retribution upon the suitors, he to such a degree has the help of Athena that his battle is little more than an expression of divine justice. The real battle which he fights is a battle to restore to Ithaca and to his own household those human ties, that sense of hierarchy, that respect for traditional custom which will enable him to purge his household of whatever weakness, barbarism, or lawlessness has possessed it. The washing of the house after the suitors have been killed is corollary of another washing which has taken place. The battle which concludes the Odyssey is a more domestic battle, in some ways, a subtler, a more profound one than that which terminates The Iliad or The Aeneid.

Homer prepares us carefully for this final "historical" battle. Usually later critics on the epic speak of it as a mixed fiction, the central events in the epic being regarded as history. Odysseus' return and final battle were probably regarded by Homer's audience and most ancient audiences as historically true. That Odysseus fought at Troy and that he sailed to a land called Ithaca, that there was a Pylos and perhaps a Nestor, that there was a Lacedaemon and a Menelaus, would probably also have been seen as historically true by an ancient aduience. But the history in an epic was usually regarded as examplary history, as a picture of the kind of action toward which men's actions should be directed. That Odysseus passed through all of the fabulous crises that he passed through, that the Gods (taken literally) helped Odysseus in the way that they are described as helping him would probably not have been literally believed by the ancients. (cf. Jean Pepin, Mythe et Allegorie)[1] The fabulous part of the epic, that part which would have been recognized by an ancient audience as unhistorical, treating of things, events, people, and gods marvelous in a way in which people in Homer's time and later classical times had not known marvels, would have been regarded as in some sense symbolic or allegorical. This is particularly true of the otherworld machinery and of the fabulous loci. The Odyssey's Athena is a diety worthy of sincere worship, but she is also the pattern of wisdom. Not accidentally, she is the protectress of a wise and crafty man. She is, in some sense, the objective counterpart of Odysseus' craftiness and intelligence. Again, Neptune is certainly in part the sea (though he may be more than the sea). The fabulous creatures that Odysseus meets are also, in some sense, allegories. Circe, who changes men into swine, was regarded by later critics as an allegory for such concupiscence as changes men into such pigs, pigs of the suitor kind; Polyphemus is pretty clearly a kind of magnified picture of the suitor's barbarism.[1] The two kinds of fabulous creatures, the temptresses, on the one hand, and the barbarians, on the other, constitute a spectacular picture of the battle which awaits Odysseus and of the purgation which he must work when he returns.

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[1] Homer may have been taken fairly literally at the beginning; but he certainly was not so taken from the sixth century B. C. until the fall of Rome. Nor was he taken literally in the Renaissance. cf. Felix Buffiere, Les Mythes a 'Homere et La Pensée Grecgve (Paris, 1956).

Odysseus' voyage is a voyage in which he meets and, in varying degrees, conquers with his civilized intelligence the types and symbols of the barbarousness and sensuality which possess his own land. His patron goddess Athena, the goddess of his kind of intelligence, permits him to overcome such harbingers of Ithacan barbarism as Polyphemos, and the Laestrygonians, and such masks of Ithacan sensuality as the Lotus-Eaters, Circe, and the Sirens. Between these two kinds of representations of failure to perform civilized duty, the hero must move in measure like a dancer, avoiding on the one hand, tired and satiate inaction, and on the other hand, such lawlessness as makes social living impossible. In the house of Alcinous and Arete, among the Phacacians, he perceives, in magnified form, the counterpart of the truly civilized society which, for Telemachus, is represented in Pylos. To Ithaca, Odysseus brings such a society by appearing in the disguise of the outcast. He first restores the bonds of civilized relationships with his own men and then, glorious in his might and with the help and wisdom of Athena, he brings justice and order to his people, destroying the forces which he has handled on his journey. In destroying the suitors, Odysseus conquers once more Calypso and Polyphemus, Circe and the Laestrygonians.

The Odyssey is the epic of the cleansing of the family, the home, the clan, and, ultimately, the state. And if its subject is humble, the virtues which it praises are heroic. Odysseus, in restoring his home, does what the gods wish him to do. He does all that the Greeks expected of heroic men. Because he does what the gods expected and what Greek culture expected of him, it is appropriate that his poem be written in a high, somber, and almost holy style, partially the consequence of its oral-formulaic style. Ennis Rees describes the ethical content of the Odyssey properly:

> From ancient times to the present, many readers have appreciated (Homer's) poems ethically and allegorically. Homer himself consciously allegorizes at times and is without doubt aware of the ethical import of his action, and possibly he would have not objected too strenuously to the efforts of Renaissance readers to make this element central in his work.

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[1] cf. Buffiere, pp. 279 ff., 359 ff., 377 ff.

> In the early seventeenth century, George Chapman studied the story of Odysseus, the gifted man who massacres the Cicones and is harassed by the seagod Poseidon for blinding the only eye of his son the Cyclops; Odysseus the patient man whom Athena, goddess of wisdom, helps, and who goes from the state of homeless alienation to one of peace and security at home again. Chapman read, and with the help of earlier commentaries, concluded that,
>
> "the information and fashioning of an absolute man and necessary (or fatal) passage through many afflictions (according with the most sacred Letter) to his natural haven and country, is the whole argument and scope of this inimitable and miraculous poem."
>
> In other words, it could be read as an effective Christian allegory. Nor is it very difficult to see how earlier readers found religious meaning in the old poem. The situation of the family in Ithaca and the return of their saviour Odysseus, as well as the spiritual progress of Odysseus himself, do very well in the realm of symbolic representation to suggest "that religion" which, says Pascal,
>
> "has always existed on earth, which consists in believing that man has fallen from a state of glory and of communion with God into a state of sorrow, penitence, and estrangement from God, but that after this life we shall be restored by a Messiah who should have come. All things have passed away, and this is endured for which all things are."
>
> So the Odyssey remained a vital book through centuries of Christian-humanistic education and its poetry continued to convey not only aesthetic delight but the nature and significance of decay and regeneration, of sin, and redemption.[1]

Rees goes on to say:

> "In more modern times the poem has provided spiritual nourishment of a not dissimilar kind."
>
> Chapman and Professor Jaeger agree that whatever else it may be, the Odyssey is essentially a religious poem where, as in The Iliad, the world of men and the world of gods are inseparable. Denton Snider, in one of the most stimulating commentaries we have on the Odyssey, offers a reading of the poem which is very much in line with this view and centuries of interpretation.
>
> "The theme," he says, "deals with the wise man who through his intelligence was able to take Troy, but who has now another and greater problem - the return out of the grand estrangement caused by the Trojan expedition. Spiritual restoration is the key-note of this Odyssey as it is that of all greats Books of Literature."
>
> And recently Brunos Snell commenting on Homer has given us more in much the same vein:

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[1] The Odyssey of Homer, tr. Ennis Rees (New York, 1960), pp. x-xi.

> "The reflections which the myths are designed to assist usually produce a greater sense of humility; the majority of the paradigms teach men to realize their status as men, the limitations upon their freedom, the conditional nature of their existence. They encourage self-knowledge in the spirit of the Delphic motto: 'Know theyself,' and thus they extole measure, order, and moderation." [1]

If the *Odyssey* has its own peculair religious content and its own peculiar ethos, an ethos which can inform our understanding of the values of civilizations very distant from our own, it also has its own form, a form which was to inform the way in which poets constructed poems for over two thousand years following. The *Odyssey* defines the form of the epic plot: the council of the Gods, the visit to the fabulous loci, the history of times past, the picture of and the vision of the future; it defines the form of the epic hero's career: his temptation by feminine forces, his communication with the gods, his great games, and his great battles. Some epics may make use of part of the Odysseyian pattern; some may make use of the entire pattern. But few epics are independent of Homer, either his form or some portion of his set of values.

The following chart may indicate to the extent of which the *Odyssey* is a seminal influence in western literature.

Chart I. Epic and Christian Epic. The Epic Form: Its Segments:

The teacher should refer to these segments consistently since the playing of epic events off against their analogues will help him interpret them and see the full resonance of each epic event; sometimes the events play off against previous events in an ironic pattern. For instance, Satan's journey from Hell in *Paradise Lost* is an ironic version of Odysseus' journey.

I. The council of the gods: The plan of events (destiny, providence).
    1. *Odyssey*: Council of the Gods: Athena wins her behest from Jove; that Odysseus be allowed to return.
    2. *Aeneid*: Council of the Gods: Venus wins her behest from Jove; that Aeneas be permitted to find a place for the Trojans.
    3. *Knight's Tale*: Venus wins her behest from Saturn; that Palamon be permitted Emelye.
    4. *Paradise Lost*: Christ wins his behest from God the Father; that Christ be permitted to redeem Mankind.

II. The hero visits a series of fabulous loci which present temptations which obscure his sense of his destiny or revelations which clarify it.
    1. *Odyssey*: The Cicones, Lotus-Eaters, the giant Polyphemus, Aeolus, the Laestrygonians, the Sirens, Scylla, Charybydis, the oxen of the sun.
    2. *Aeneid*: the speaking tree, the isle of Delos, the Strophades and the Harpies, Charybidis, Polyphemus, the Giant.
    3. *Faerie Queene*: the speaking tree, Duessa, the House of Pride, Orgoglio and Despair, the House of Holiness, the Mountain of Contemplation.

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[1] The Odyssey of Homer, tr. Ennis Rees (New York, 1960), p. xii.

4. Paradise Lost: the gates of Sin and Death, the journey through Chaos, Chaos and Night, the Paradise of Fools, the Gate of the Sun, the Garden of Eden (upside-down journey, Satan is not the hero).

III. The narrator gives a history of times past: The fall of the old order and the subsequent struggle:
   1. Odyssey: Odysseus tells of his journey at the feast of Alcinous and Arete.
   2. Aeneid: Aeneas tells of the fall of Troy and his journey at Dido's feast.
   3. Faerie Queene: Contemplation tells Red Cross Knight of his youth.
   4. Paradise Lost: Raphael at the feast given by Adam and Eve tells of the heavenly war and the fall of the Satanic "city".

IV. A major character makes a descent into hell: The vision of death and/or evil.
   1. Odyssey: Odysseus, directed by Circe, goes to Hell to learn of Tiresias the way home to Ithaca.
   2. Aeneid: Aeneas, directed by the Sibyl, goes to Hell to learn his destiny and Rome's.
   3. Faerie Queene: Duessa goes to the underworld to heal Sans Joy.
   4. Paradise Lost: Satan is cast down and goes about on an exploration of Hell (I-II)

V. The providence of the plot manifested most directly in a vision of the future, generally in the descent passage.
   1. Odyssey: Tiresias reveals the future to Odysseus.
   2. Aeneid: Aeneas guided by Anchises, from a hill in the Elysian fields, sees the future.
   3. Faerie Queene: Red Cross Knight on the Mount of Contemplation views his future destiny.
   4. Paradise Lost: Michael, on the Hill of Eden, sees a vision of mankind's future woe and redemption.

VI. The captivity in the arms of a woman: the hero kept from his destiny.
   1. Odyssey: Odysseus in the arms of Calypso; Calypso's Cave.
   2. Aeneid: Aeneas in the arms of Dido; Dido's cave.
   3. Faerie Queene: Red Cross Knight in the toils of Error by her cave (original sin).
   4. Paradise Lost: Sin in the caves of Hell (a beautiful woman grown monstrous): Adam and Eve in the woods after their sin.

VII. The messenger of the Gods tells the hero to complete his destiny.
   1. Odyssey: Mercury tells Calypso to release Odysseus.
   2. Aeneid: Mercury tells Aeneas to leave Dido and fulfill his Roman destiny.
   3. Knight's Tale: Mercury tells Arcita to return to Troy.
   4. Paradise Lost: Raphael tells Adam of the existence of evil and its possible hold upon man (Books V-VIII)

VIII. The group celebrates the death of a hero with grand ceremonial funeral and games.
   1. Iliad: The death of Patroclus celebrated with funeral and tremendous games.

2. Aeneid: The death of Palinurus celebrated with funeral; the death of Anchises celebrated with tremendous games.
3. Knight's Tale: The death of Arcita celebrated with tremendous ceremonial funeral.
4. Paradise Lost: The devils entertain themselves during Satan's absence. (Book II).

IX. The hero fights a great battle in three parts or movements: the critical battle which the hero must win to fulfill his destiny:

1. The cause of the battle: a woman: domestic felicity:
    - A. Iliad: Menelaus and Paris fight for Helen.
    - B. Aeneid: Turnus and Aeneas fight for Lavinia.
    - C. Knight's Tale: Palamon and Arcita fight for Emelye.
    - D. Faerie Queene: Red Cross knight and dragon fight over Una's patrimony.
    - E. Paradise Lost: Christ and Satan fight, their fight in part refought in Adam and Eve and their domestic struggle.
2. The first movement of battle is usually an indecisive one:
    - A. Iliad: the first day is an indecisive day with the Greeks slightly on top: the aristeia of Diomedes.
    - B. Aeneid: The Rutulians and Latins decide to attack Aeneas' groups and Aeneas sees himself isolated and in need of the help of Evander and the Etruscans.
    - C. Knight's Tale: The battle scenes in Theseus' tournament.
    - D. Faerie Queene: Red Cross Knight rather outdone by dragon on the first day; bathes in well of life.
    - E. Paradise Lost: The first day is a fairly indecisive day with the hosts of God slightly ahead; the aristeia of Michael.
3. The second movement of the battle sees the 'enemy' apparently ahead.
    - A. Iliad: Hector leads the Trojans on to the Greek camps, attempts to burn their ships, battles at the wall of their camp and in their camp; aristeia of Turnus.
    - B. Aeneid: Turnus leads the Latins on to the Trojan camps, attempts to burn their ships, battles at the wall of their camp and in their camp; aresteia of Turnus.
    - C. Faerie Queene: Red Cross Knight driven back by death blows to the tree of life.
    - D. Paradise Lost: Satan invents cannons and temporarily drives back the host of heaven: the aristeia of Satan.
4. The third movement sees the entrance of the hero with his full powers and his defeat of the enemy hero in personal duel:
    - A. Iliad: Achilles puts on his new armor and declares his return to battle to avenge Patroclus' death, meets Hector beneath walls of Troy and destroys him; the aristeia of Achilles.
    - B. Aeneid: Aeneas returns from Evander with new armor, and the death of Pallas (like the death of Patroclus) stirs Aeneas to battle and he eventually defeats Turnus before the walls; the battle is over.
    - C. Faerie Queene: Red Cross Knight kills the dragon.
    - D. Paradise Lost: "God, on the third day, sends Messiah his Son, for whom he had reserved the glory of that Victory. He, in the power of his Father, coming to the place and causing all his legions to stand still on either side, with his chariot and thunder driving into the midst of his

> enemies, pursues them, unable to resist, towards the wall of Heqven; which opening, they leap down with horror into the place of punishment."

X. The hero is reunited with his beloved or his family and doing so brings history to a peaceful resolution:
   1. _Odyssey_: Odysseus undoes the suitors and is reunited with Penelope.
   2. _Aeneid_: Aeneas defeats Turnus and the way is prepared for his wedding to Lavinia: union of Trojans and Latins.
   3. _Knight's Tale_: After the death of Arcita, Palamon marries Emelye.
   4. _Faerie Queene_: After the death of the dragon, Red Cross Knight is betrothed to Una: union of Man and Truth.
   5. _Paradise Lost_: The predicted redemption of mankind: Mary as second Eve is a "new Penelope".

The teacher should understand that the _Odyssey_ is not simply a source of formal devices, but that later epic writers write their stories against the background of the _Odyssey_ so that the reader, playing off analogous events against one another, will see something of the difference between the moral universe of Homer and the moral universe of the writer who imitates him. The _Odyssey_ has its own peculiar thing to say and its own peculiar form, but it says what it has to say so well that other writers are able to say what they have to say by using analogous forms. This allows them to place their commentary on human life beside Homer's and so enrich the reader's understanding of both. It is important that fairly early in the student's study of literature he come to read the _Odyssey_, for much of the western literature that he will encounter later on will be literature which could not have existed had Homer not written.

B. The Cultural Context in Which _The Odyssey_ and _The Iliad_ appeared:

Introduction

by

Gilbert Highet

THE WORLD OF THE _ILIAD_ AND THE _ODYSSEY_

[1]

C. Bibliography

i. *Myths*: The teacher may find collections of mythology such as those by Bulfinch, Padriac Colum, Edith Hamilton, Rex Warner, or Robert Graves helpful. H. J. Rose's *Handbook of Greek Mythology* is a standard work; some very useful material concerning the allegorical content of classical myth is contained in Jean Pepin's *Mythe et allegorie* and in various writing by Jerome Carcopino and F. S. Cumont. Felix Buffiere has treated Homeric allegory brilliantly (cf. p. 8, supra)

ii. *Homer and The Greek World*
Ennis Rees' bibliography in the introduction to his Modern Library translation is most helpful. Particularly recommended are the works by Bassett, Bowra, Carpenter, Ehnmark, Finley, Jaeger, Nilsson, Otto, Snell, and Webster. The *National Geographic* for 1951 has useful material on everyday life in ancient times. Marjorie and C. H. B. Quennell have dealt with the same subject.

iii. *Slow Readers*
Slow readers may be helped by the following references:
Fadiman, Clifton. *The Voyages of Ulysses*. New York: Random House, 1959. (very elementary retelling of story)

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[1] *The Iliad of Homer*. Translated by Andrew Lang, Walter Leaf and Ernest Meyers. Introduction by Gilbert Highet, pp. v - xiv. New York, The Modern Library, 1950.

Lamb, Charles. The Adventures of Ulysses. London: Groombridge and Sons, 1944.

Picard, Barbara Leonie. Iliad Odyssey. Newton, Massachusetts: Charles T. Branford Co., 1959.

Unstead, R. J. Looking at Ancient History. New York: Macmillan Co., 1960. (very elementary reference for generalizations about Greek life.)

Watson, Jane Warner (ed). The Iliad and the Odyssey. New York: Simon and Schuster, 1956.

D. Audio Visual Aids:

Filmstrip "Ulysses the Odyssey" in color. Price $7.50 - $5.50 to NCTE members. Stock number FS - 2. Address: NCTE, 704 South 6th Street, Champaign, Illinois

Films from University of Nebraska film rental service:
"Life in Ancient Greece: Home and Education" 14 min b & w I-S $3.00. (This film traces the activities of the typical wealthy family of ancient Greece from morning through evening. It calls attention to their method of prayer, to class status, to Greek language and writing with reference to the Odyssey, to responsibilities of the good citizen, to the art of making pottery, and to the daily activities of the family.)

"Life in Ancient greece: Role of the Citizen" 11 min. color I-S $3.00. (This film traces the activities of the same family as above during a journey to the farm and return stressing the teaching of the citizen's responsibilities to their young son. Some of the duties include: the building of a sound body; learning to serve on a council; developing an understanding of farming; learning the ways and means of government; learning about war and military service.)

V. Note on the Comparison of Translations (See Part I-D, 2 of the Student Packet)

A comparison of translations might better start as a discussion and then develop into a writing assignment. Have a different student read each of the excerpts to be found in the student packet. Follow this reading with a discussion of which excerpt seems most accurately to reflect the spirit and sense of Homer and why that particular excerpt does so. As a subsequent writing assignment, students might select two or three sentences and then compare the corresponding portion rendered by different translators, discussing the qualities and effect of each.

Students may be asked to compare the following matters in the portions which they select:

(1) Choice of vocabulary, level of diction, extent to which the translator sees Homer as writing a self-consciously dignified style.
(2) Syntactic structures: subordination, inversions, transformations evident in each translator's work as compared with another's.

(3) Handling of sound; rhythmic effects, efforts at rime, alliteration; efforts to "make the sound as echo to the sense."

Students may have fun writing parodies of translations such as Pope's or, even more, Chapman's. Chapman is not included in the student packet but may be introduced by the teacher. Students may also wish to parody Rieu and Rouse, by writing about serious events in a very colloquial style.

VI. Three Charts (See Part I - E of the student Packet)

A. Chart I (Be sure to read the instructions for the completion of this chart in the student packet.)

The chart below contains sample entries to guide the teacher in assisting students to fill out the chart meaningfully. Keep in mind that the purpose of this and the following two charts is to make the student more aware of the pattern and continuity of the symbolic journey taken by Odysseus.

Odysseus Faces Life

SITUATION	CHARACTERISTICS OF SITUATION	CHARACTERISTICS OF ODYSSEUS REVEALED
A. Ismarus; Cicones; death of men & damaged ships	Rich country; loyal neighbors, valiant; men disobey and lose control of themselves.	Odysseus is idealized hero, a pirate but a "good" pirate, not avaricious or drunken himself, wants to save his men from destruction resulting from these evils; religious - calls three times to the dead; disaster and sorrow do not stop him from doing what he thinks must be done.
B. Odysseus' palace at Ithaca; Antinous; suffering the indignities of a wretched, old beggar	Overrun by wasteful, inhospitable wooers; insulting to hero; can't let himself be known to faithful servant and wife, can't take immediate action against lovers.	Odysseus is obedient to Athena, able to practice self-control and restraint, cautious, patient, willing to suffer hardship and humiliation for a while in order to assure victory.

(Note to teacher: these would be the first and last situations encountered by Odysseus; the students should be instructed to fill in all of the pertinent situations, beginning with the first and ending with the last as exemplified above.)

B. Chart II

Incidents Similar to the Encounter with Polyphemus

INCIDENTS SIMILAR TO THAT WITH POLYPHEMUS	SIMILARITIES	NARRATIVE DIFFERENCES	DIFFERENCES IN MEANING (Your Opinion)
Laestrygonians	Shepherds, good harbors, giants, minds full of murder, hurled rocks, cannibals.	Towering town; has daughters & government; wife called husband from assembly meeting.	It would seem that these people are more civilized than the Cyclopes because they live in families and have an established (democratic?) government; their treatment of the outsider is cruel and cannibalistic.

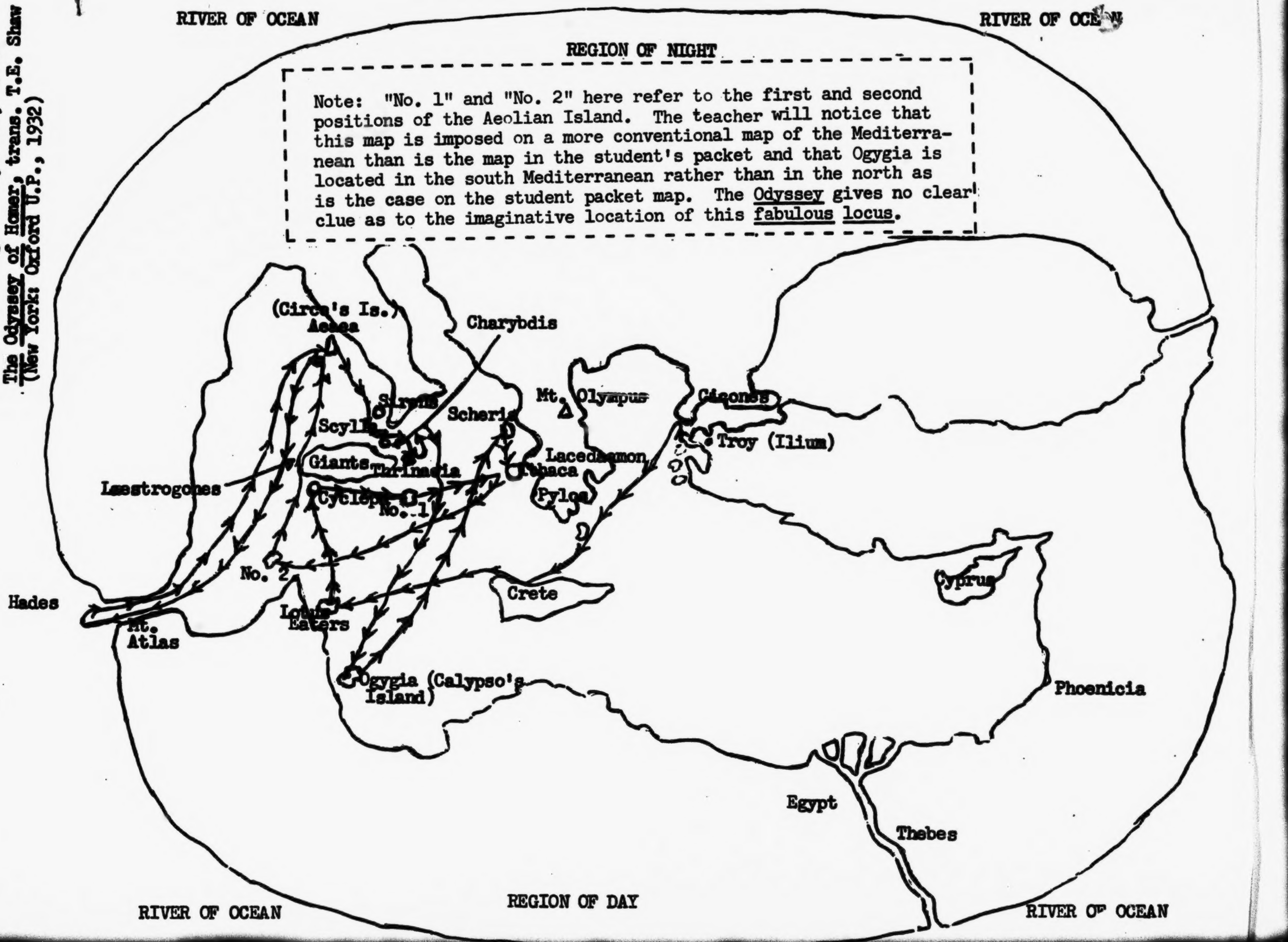
(Note to teacher: this and any other incident bearing any similarity to that with Polyphemus should be listed on this chart by the students. Students will almost certainly wish to enter on this chart the encounter with Polyphemus and with the Laestrygonians. They may also consider entering here the behavior of Odysseus' men at Ismarus; the encounter with the Cicones; the second encounter with Aeolus; the encounter with the Wandering Rocks, Scylla and Charybdis; and, perhaps, the behavior of Odysseus' comrades with the cattle of the Sun. The important thing is that students analyze each of these incidents carefully to discover what these fabulous experiences imply as to what is valuable and valueless, unjust and uncivilized and just and civilized in Homer's world. ["love strangers and fear God": Alcinous, Book VIII]. Not all students will find all of the incidents listed above to be significantly similar to the Polyphemus incident.)

C. Chart III

Incidents Similar to the Imprisonment by Calypso

INCIDENTS SIMILAR TO THAT INVOLVING CALYPSO	SIMILARITIES	NARRATIVE DIFFERENCES	DIFFERENCES IN MEANING (Your Opinion)
Lotus-eaters	Receive men kindly; serve them honeyed fruit; deprive them of desire to return or to send word.	Odysseus not involved; three of his men.	An easy, lazy life. Shows Odysseus willing to use force to keep men from drugged forgetfulness of home and duty; Odysseus not tempted to eat of the sweet forgetfulness of pain, etc. If he had been, he would have resisted the temptation strenuously.

(Note to teacher: assist the students in listing this and similar incidents on this chart. Students will almost certainly wish to enter on this chart the encounters with Calypso and with Circe. They may wish to consider the episode where Odysseus men envy him Aeolus' gift [avarice, envy of comfort]; the Sirens' episode; and parts of the Cattle of the Sun episode. Again the important thing is that students analyze each of these incidents to see if and how they threaten Odysseus with such softness as paralyzes the will and such sensuality as inebriates the intellect. For further help, see the remarks on Book IX, question 2.)


RIVER OF OCEAN
RIVER OF OCEAN
REGION OF NIGHT
(Circe's Is.)
Aeaea
Charybdis
Sirens
Scylla
Scheria
Mt. Olympus
Cicones
Troy (Ilium)
Giants
Thrinacia
Lacedaemon
Ithaca
Laestrogones
Cyclops
No. 1
Pylos
No. 2
Hades
Lotus Eaters
Crete
Cyprus
Mt. Atlas
Ogygia (Calypso's Island)
Phoenicia
Egypt
Thebes
REGION OF DAY
RIVER OF OCEAN
RIVER OF OCEAN

Note: "No. 1" and "No. 2" here refer to the first and second positions of the Aeolian Island. The teacher will notice that this map is imposed on a more conventional map of the Mediterranean than is the map in the student's packet and that Ogygia is located in the south Mediterranean rather than in the north as is the case on the student packet map. The Odyssey gives no clear clue as to the imaginative location of this fabulous locus.

"The Wanderings of Odysseus," from *The Odyssey of Homer*, trans. T.E. Shaw (New York: Oxford U.P., 1932)

VIII. Reading Aids and Questions - The Odyssey

(This section repeats only those questions from the student's packet as may need some discussion in a responsible teacher's packet.)

[Teacher: You may wish to have the class dramatize this book in the classroom. You will need students to act as the narrator, Zeus, Athena, Telemachus, Penelope, Antinous, and Eurymachus. The pronunciations of these names can be found in Part I C. 6. of the student packet.

The function of the questions on Book I is to lay the footing for an understanding of the Odyssey:

a. To exhibit Odysseus' character as an exemplum of rationality or "craft" and Polyphemus' and Calypso's characters as exempla of barbarism and easeful plaisance. (The character of Odysseus)

b. To exhibit the tragic possibilities inherent in Odysseus' "exile" if son or wife should not fulfill their roles (A Contrasting Story).

c. To exhibit the primary evils which threaten both Ithaca and Odysseus: barbarism and sensuality. (The Situation in Ithaca).

d. To exhibit the Homeric understanding of poetry as oral-aural song and as a vehicle for the presentation of pictures of the perfection toward which man aspires. (Homer's Conception of Poetry.)

The teacher should spend a good deal of time on the questions on Book I because these set up everything which follows. The answers given are given to assist the teacher to formulate her own ideas; they are not final; and students should be encouraged to create their own answers and support them with close reading of the text.]

A. The Character of Odysseus

1. Notice that Homer calls Odysseus "versatile." Watch for similar epithets and words that define versatility. (Have students keep a list of such epithets and words in their notebooks under the heading "The Versatile Odysseus.") Zeus describes Odysseus as being "In mental power beyond all other mortals." Note that Mentes calls him "that resourceful man." What are three or four of Odysseus' predominant heroic qualities? (Note that most of the epithets suggest Odysseus' intelligence, prudence, and resourcefulness, his essential capacity to control barbarism and sensuality in himself.)
2. Who is Odysseus' trusted guardian? What does this relationship tell about him? Why is Athena called "bright-eyed"? (Athena is the Greek goddess of reason and peaceful industry; her patronage of Odysseus suggests his rationality and intellectual resourcefulness.)
3. Who is Odysseus' worst enemy? What does this relationship reveal concerning Odysseus? What has Odysseus done to Polyphemus? Describe the Cyclops. (Television, the movies, personal reading have no

doubt made the students acquainted with Polyphemus. The teacher should supply missing details if necessary.) What qualities does Polyphemus possess? [Students should be brought to see the brute barbarism of Polyphemus and the ways in which it is antithetical to what Odysseus stands for; this will help them to handle Chart II and prepare them for seeing Odysseus as a civilizing agent when he purges Ithaca of its Polyphemus-like wooers.]

4. In what ways is Polyphemus a "superman"? What does the term "superman" mean in The Odyssey? [A superman is, in Homer's world, the embodiment of extraordinary virtue or villainy; he is not supernatural in the modern sense.]
5. Where is Odysseus during the time covered by Book I? Put a pin with a furl of paper bearing Odysseys' name in the enlarged map of Homer's conception of the world. What is Odysseus' most immediate problem? What is the weakness within Odysseus which Calypso can play upon and which can destroy his power" ? [Students may see Calypso as representing the temptation to sloth, sensual ease, or forgetfulness, a temptation also represented by other figures in the fabulous loci; the Lotus eaters, the Sirens, Circe, and so forth. cf. Chart III.]
6. Odysseus is one form of the Greek good man. In Homer's world, what would define the good man? What is Odysseus' misfortune? [To be paralyzed in Calypso's easeful isle and kept from home where he can exercise his intelligence and capacity to rule, where he can purge his culture.]

A. A Contrasting Story

1. Retell the story of Orestes. This story's situation has a favorite and constant theme in literature since Homer's time. Dramatists from Aeschylus, Sophocles, and Euripides down to contemporary playwrights such as Eugene O'Neill and Jean Giraudoux have based plays on this theme and these characters. Notice the similarities and contrasts between the characters surrounding Odysseus and those surrounding Agamemnon:

Odysseus	Agamemnon
Penelope	Olytemnestra
Telemachus	Orestes
The wooers	Aegisthus

[Teacher: The Orestia is a trilogy by Aeschylus which deals with these last four characters. One of the more advanced students could read and report upon the first of these plays, Agamemnon; or the whole of the play could be dramatized by members of the class. Whether one reads any part of the Orestia or not, it should be obvious to students reading Homer that Aegisthus, in besieging Clytemnestra, plays the role that the wooers endeavor to play in besieging Penelope. Clytemnestra is the antithesis of Penelope; Orestes is, to Telemachus, a model of strength. The difference between Odysseus' return and Agamemnon's is the difference between Penelope and Clytemnestra, the differing service to which they offer their crafty intelligences. The teacher should spend some time with the Agamemnon story since Homer works it as a tragic analogue to to the Odysseus story from Book I to Book XXIV.]

C. The Situation in Ithaca

2. Who are the wooers? What do they appear to be up to according to what Telemachus tells Athena? (See p. 8) How does their lack of restraint make them appear like Calypso, their lack of courtesy like Polyphemus? [Notice that the situation in Ithaca presents Telemachus and will present Odysseus with a historical or, verisimilitudinous version of the obstacles which Odysseus faces in his journey: barbarism and brutality (Cyclops the Laestraygonians, and their kind); slothful ease and sensuality (the Lotus Eaters, Circe, the Sirens, and Calypso). Ithaca, without Odysseus, is a melange of the brutal and inhospitable and the drunken and libertine.]
3. What signs of good breeding does Telemachus show in meeting Athena? His behavior is part of a pattern which makes up an important Greek ideal. Look for examples of similar kinds of behavior. [The teacher should know enough about the Greek ideal of "hospitality" to bring students along in the discussion.]
4. What does Antinous mean when he tells Telemachus: "May the son of Cronos never/ Make your king here in sea-circled Ithaca, though king/ You were born to be!" Is Eurymachus agreeing with Antinous when he says: "Who shall be king in this rocky island/ Is a matter in the lap of the goods . . . .?" [Antinous is probably suggesting that Odysseus is dead and that Telemachus will not receive the throne because his people will not give it to him. Antinous may also be suggesting that Telemachus is young and incompetent and will not deserve to succeed his father and cannot prevent usurpation.

   Eurymachus seems to be expressing a version of traditional civilized wisdom in saying that the future rests with the Gods. However, his attitude toward the Gods suggests that he understands their foreknowledge and power to destine but does not understand that the preservation of civilization requires an active laying hold on the gods' plans such as Odysseus' manifests at the end of The Odyssey.]
5. How does Eurycleia represent the only security and order left to Telemachus? Is this intended to represent the situation in Ithaca as well as at the palace? Why isn't Telemachus' grandfather helping him and his mother during Odysseus' absence? [Eurycleia is discreet; she loves Telemachus and serves him. She fulfills her role in relationship to Telemachus, her master. For Laertes, see the later books.]
7. A reader should learn to be a detective in discovering foreshadowing elements, puzzling out the hints these elements give, and appreciating their suspense value. Homer has used a number of such elements in Book I. Athena's first prophecy to Telemachus that Odysseus is not dead and will soon return is one. Find still others. [Telemachus' warning that he will pray to Zeus that the wooers may all be killed within these walls; the prologue's revelation that none returned with Odysseus.]

8. Why is Athena's prophecy so much needed by Telemachus? What is the prophecy? [Athena's prophecy (a) tells Telemachus what to do if his father is alive and if he is dead, gives him a course of action; (b) declares him of age and so declares the responsibility for action to be his. Notice that Telemachus immediately tells Penelope that he is head of the house, then confronts the wooers with their responsibility for evil, and, finally, goes to determine which of Athena's recommendations he should follow by going to look for his father.]
9. What does Telemachus wish had happened to his father? Why? How does this wish give one of our first clues to the Greek conception of the ideal hero? [The questions answers itself (p. 10). Odysseus' death, if confirmed, would allow Penelope to act. Part of the difficulty of her position lies in the ambiguity of Odysseus' fate. Were he dead, she would be under a cultural obligation to go home to her father and remarry. To do this, if Odysseus were not dead, would be to "bury" him and defile her second marriage.]
10. Athena is angered by Telemachus' "do-nothingness," or his inability to act. What advice does she give him to move him to action? ["Go to look for your father; listen for God to tell you where he is."] Does this suggest some maxim used today that would include the two parts of this advice? ["God helps those who help themselves."]
12. How do you know that Athena's pep talk helped Telemachus? [The narrative describes him, not ironically, as godlike and as having confidence and courage.] How does his attitude toward his mother change as a result of the change within himself? [A reversal of roles takes place: Telemachus becomes Penelope's ruler in the family hierarchy.]
13. Is Telemachus right in blaming Zeus for doling out men's separate lots? [Only partially.] What has Zeus said at the Council of the Gods which does not quite agree with Telemachus' idea? Which of these philosophies of life do you think operates today? How could you argue against both ideas or concepts? [Zeus says that men's pride creates horrors beyond that fate creates. This passage should lead to a class discussion of the Homeric picture of fate and free will.]

Homer's Conception of Poetry

1. [Give to student a summary of Lord's *Singer of Tales* as background for making epithets. cf. The 7th grade, *Making of Stories* unit.]
2. Why do the suitors wish to hear Phemius' story in song? Why does Penelope beg him to sing something else? In what ways is Phemius like Homer himself? [He shares the problem of the bard: to please the audience and, yet, communicate meaningfully and artistically. Notice that Phemius is an oral-aural poet.]
3. "New songs are always praised/ More highly than old." Is there any irony in this remark by Telemachus? Is Telemachus scolding his mother? [Yes, he is telling her to be realistic about people.] Is Homer saying anything about his own problem as a poet? [Very probably he is. He is using irony as he points out that the new is generally preferred to the old and profound. Homer, it should be remembered, wrote "old stories"].

4. We are going to look for formulae of the oral epic as we read. How does The Odyssey open? Why does the poet ask for help from the Muse, the supernatural force that inspires poetry? [His poem is a religious poem, a picture of an eidolon of such perfection as men may aspire toward.] What type of poem would result from supernatural inspiration? How is the beginning of this epic like a prologue in a play? After the prologue, what occurs in the poem? [The god assemble to discuss human affairs.] What happens as a result of the Council of the Gods? [Athena helps Telemachus.] What has Athena advised Telemachus to do? [Students should be told that the appeal to the Muse, the Council of the Gods, the messenger from Gods, and the conventional epithets have become epic formulae.]

Book II: "The Assembly in Ithaca"

[Teacher: possible assignments. Ask for volunteers to assign parts for the dramatization of Book II. Have others prepare alone or as a group to discuss a question or the questions on Book I which have not yet been discussed in class. If any of the students have any questions or problems which have been raised by the class discussion, these students might attempt, through research, to answer the questions or solve the problems and to report their findings to the class. One of the students might like to find a modern map of the Mediterranean area and discuss the differences between it and the two maps made available to the class by the teacher and the student packets. Have the class dramatize this book. The parts will include the narrator, Aegyptius, Telemachus, Antinous, Penelope, Halitherses, Eurymachus, Mentor, two young bullies, Leiocritus, Athena, and Eurycleia. Make certain that students know the myths of Tyro, Alcmene, and Mycene, the ladies whom Antinous compares with Penelope.]

The Character of Odysseus

1. To "The Versatile Odysseus" list that you started during the discussion of Book I, add the further epithets and descriptive phrases that you have discovered in reading the second book. What kind of a king has Odysseus been? How does Mentor contrast the wooers with Odysseus? [They are proud and malicious; he is kind, fatherly, righteous, and generous. Have the students notice that the remarks about the Cyclops treatment of Antiphus sheds light on the character of the enemies which Odysseus has met while in journey.]

The Situation in Ithaca

1. Why do the wooers step aside politely for the first time to let Telemachus pass at the assembly he calls? [Because of the graces of leadership which Athena-Wisdom has bestowed on him.]
2. What is the significance of Telemachus' calling the first assembly in twenty years? What is his purpose? [To rid the place of the wooers, to try to get the country moving again.] At what time of day does the assembly meet? Why, in your opinion, do the Achaeans choose this hour? What might the hour of meeting symbolize for the future of civic life in Ithaca? [The dawn suggests regeneration or rebirth, a return to life.]

3. In what way is a day's activity in the life of Penelope — her weaving by day and unraveling by night — parallel to the fortunes of the Ithacan state during the past thirty years? [In her action, we see the pattern and order of the ideal state set up by Odysseus daily undone by the suitors.] Penelope's action is a symbol or symbolic action. Watch carefully for other such symbols or symbolic actions which seem important as we continue reading.
4. Here we learn several things about the Achaean marriage customs. Antinous, on behalf of the wooers, demands that Telemachus send his mother back to her father. Why does he demand this? [To force her to marry according to Achaean custom, with a dowry provided by the father.] Telemachus says that he cannot afford to send her back. Why is this? [When a wife is sent home, her dowry must be sent with her. Moreover, Telemachus would, in some sense, be pronouncing his father dead.] What does Telemachus mean when he says that he cannot drive away the woman who bore and raised him, since she would surely "cry out to the hateful Furies"? [The Furies represent revenge.] What other Achaean marriage customs are mentioned?
5. During the assembly, Telemachus threatens the suitors again in the form of a prophecy or forewarning. What does he forewarn? [That he will pray to Zeus for vengeance, that "Each one of you will die within my palace."]
6. By way of a sign, Zeus sends a pair of eagles. How does their action repeat the threat that Telemachus has just made? Can you think of similar signs asked for or given in the Bible? Why do people ask for such signs? Would you consider the vision of the eagles as "symbolic"? If so, why? [The omen which foreshadows the epic conclusion is a common symbolic epic device; cf. Aeneid, Book II].

   What is Halitherses with his "greatest knowledge of birds and ominous skill"? What is the root word in "ominous"? Do we use this root word today? Name some things that we consider bad luck. Good luck. Is this a religious belief? How did the Greeks regard omens? [As divine signs.]

   What had Halitherses said twenty years before when Odysseus had sailed for Troy? [That in the twentieth year, having suffered all and having lost all comrades, he would come home unknown to all.] What is Eurymachus' reaction to this? [He remains insolent even in regard to the gods and the omens.] What does this reaction tell you about Eurymachus and the other wooers? [The poem drives home the point that the wooers are not just barbarous, not just crude or insensitive, not even just lawless and anarchic, but that they are impious, defying the will of the gods and inviting their doom for their lack of reverence for custom and the laws of the Gods.] Do you think that you, as a reader, should take this prophecy seriously? How does Homer use the prophecy in developing suspense? [The prophecy and omen both serve as aesthetic function, symbolizing and anticipating the conclusion of the poem without giving away its detail.]
7. Mentor, whom Odysseus had left in charge when he sailed away to the Trojan War, calls the wooers proud and malicious, but whom does he

blame for the disorder in Ithaca? [Those who sit silent and offer no rebuke.] Do we have similar problems? At class meetings? At home? In our city, state, and nation? In the world at large? Does a democracy suffer more from the indifference of a good citizen than do other types of government? [The teacher should be careful to use questions of this sort to illuminate Homer, not to turn him into a rather simpleminded lesson in modern civics. The question properly posed will allow students to return to Homer with a better understanding of the Homeric ethos and conception of civility.]

8. Why hasn't Penelope told the suitors to leave, instead of playing along with them? [She is afraid; there is no law and order to protect her.] What is Leiocritus' threat to Mentor? How does this help us to understand Penelope's problem? [If Odysseus himself came home now, the lovers would kill him. Notice how Leiocritus' speechdramatizes the completeness of the brutalization of the wooers. They have become, like Polyphemus, ready to "kill and eat" whatever stands between them and Penelope, between them and Odysseus' possession.]
9. How successful is Telemachus at the assembly? Why does Athena answer his prayers for help by coming disguised as Mentor? [Mentor is an old friend of his father; he would see problems as the father did, and Telemachus could trust him. Notice that Mentor's speech in this book suggests why Athena-Wisdom would appear as Mentor.] How would you take being told, like Telemachus is by Mentor-Athena, that "not many sons/ Are like their fathers. Most are worst, though a few/ Are actually better"? How would you argue this point today? [Notice the significance, for the students' understanding of Odysseus, of Athena's assertion that Telemachus has a "son's proper store of a wise father's wisdom." This also helps one to understand Telemachus as a kind of shadow-Odysseus.]

   Why does Athena disguise herself as Telemachus as she gathers the crew and ship for the journey? Why does she usually come disguised as a mortal? [She is able to accomplish the will of the gods, but through a human agent. This is a common Homeric technique: the explanation of the way people act, of their reasons for acting, in divine terms.]
10. How do the suitors treat Telemachus after the assembly? [They mock him. Notice the use of satire and irony in the suitor's speeches; contrast these uses with the moral uses of the same devices studied in the Satire unit.]

Book III: Telemachus and Nestor"

(Teacher: possible assignments. Ask for volunteers or assign parts for the dramatization of Book III. Have others choose questions on which they would like to lead a discussion. Still others could be asked to look up allusions which need clarification. Such research into the background of allusions will be necessary from time to time, and such "research" assignments could be made in preparation for the reading of many of the books. This suggestion, however, will be made only this once. At the beginning of the class period, the students who have done the research should present reports on their findings, the

the remainder of the students taking notes on the reports. Readers will be needed for the parts of the narrator, Mentor-Athena, Telemachus, Peisistratus, and Nestor].

2. When Telemachus arrives at Pylos why is Nestor offering hecatombs to Poseidon? (In thanksgiving for his safe return almost ten years before.) Contrast Odysseus' relation with Poseidon? Do these contrasting relationships have anything to do with the position of each now? Does Nestor's better position mean that he is wiser than Odysseus? Does it mean that he is more religious? In what ways are the two men alike? [Notice that Odysseus' sacrilege against Poseidon, the blinding of the Cyclops, is not necessarily regarded as sacrilege by all of the Gods (cf. Book I). Also notice that Nestor's reverent attitude toward Poseidon now, and during his return, is never tested by an encounter such as that with the Cyclops. Nestor's piety to Poseidon is a relatively untested piety; indeed, the perfection of Pylos appears to be generally an untested perfection, no less perfection for that but less heroic perhaps.]
3. What is a serious reason for Athena's sending Telemachus to Pylos, other than that of inquiring after his father? [So that he might see an ideal nation, an ideal return. Here is a good place to prepare students to understand Phaeacia, a more distant and mythical Pylos in hospitality, solidarity, and sense of justice and piety.] How does Prince Peisistratus fit into Athena's purpose? [He is Telemachus' age, and since he is a successful warrior and a leader of men, he might inspire Telemachus.]
4. Why does the disguised Athena insist that Telemachus do the talking when they arrive? [She want him to be a man.] Why does she tell him, when he does not want to do the talking, that his own mind and heaven will tell him what to say? How does this fit the epic pattern hero? [The epic hero ordinarily relies upon the gods for help.]
6. What is the significance of Agamemnon's leaving a bard to watch over Clytemnestra while he goes to war? [The bard had no political power, but he was supposed to be divinely inspired by the gods, or Muses, and this gave him divine insight; he also had the power to persuade.]
7. Zeus and Athena are god and goddess of the "wayfaring stranger." What is Nestor's prayer to Athena? [That he and his family might have a good reputation.] How does he help his prayer to achieve the desired results? [Offers to Telemachus and his comrades good advice, good drink, and a bed, his chariot and son to escort Telemachus to Menelaus.] From Nestor's behavior, can you infer what was a most important ideal of Greek nobles and kings? [Hospitality] What hospitality rating would you give Telemachus? The suitors? Orestes? Aegisthus? Penelope? Nestor?
8. Make a list of the things that we have learned about Greek sacrifices. Suggest one way in which these sacrifices are like Cain and Abel's sacrifice to God. How do you know that the Greek gods were not considered all powerful? [Zeus is the most powerful god, but even he is subject to Fate.] How does this

concept differ from the idea of God held by the Jewish and Christian peoples?

Book IV: "Menelaus and Helen"

/Teacher: *possible assignments*. A few of the students might be asked to find information on the various aspects and history of Greek sacrifices. An excellent source for such research is the entry "Greek Sacrifices" in the *Encyclopaedia of Religion and Ethics*, ed. James Hastings, Vol. XI. If this source is not accessible, any good encyclopedia would give some information. Ask for volunteers or assign parts for the dramatization of Book IV. For the dramatization of Book IV, readers will be needed for the parts of the narrator, Telemachus, Eteoneus, Helen, Peisistratus, Eidothea, Menelaus (telling of Protesus - one of the students could act as Proteus), Noeman, Antinous, Penelope, Medon, Eurycleia, Phantom-Athena./

2. Why does Nestor send Telemachus to see Menelaus? (Menelaus has just arrived home; perhaps he knows something of Odysseus.) Why else might Menelaus be a good person to go to for advice if one has troubles like Telemachus has? (Menelaus because he was the husband of Helen, the most beautiful of women, had to deal with the problem of "the suitor" on a grand scale by fighting the Trojan war.) Do you think that Homer intends for us to take Sparta to be as ideal a state as Pylos? Why or why not? (cf. answers to later questions in this section.)
3. In many ways, *The Odyssey* is a sequel to *The Iliad*. What famous incident having to do with the fall of Troy do we first learn of here, rather than in *The Iliad*? /Torjan Horse/ From whose point of view is the event described? Whose side was Helen on at this time? Give reasons for your answer. /She wanted to go home, she says; but she imitated the voices of the wives of the Greek men, attempting to get them out of the horse and into trouble. Helen is, in this scene, as she is in much later literature a model betrayer. Notice that her action in imitating the voices of the Greek women to entice the Greeks to betray themselves is like her original deception of Menelaus. Odysseus, unlike Menelaus, is not taken in by Helen's ruses./
4. In Book IV, what further qualities display or illustrate Odysseus' versatility? /Restraint: he doesn't call out from the horse to his "wife," nor does he let the others. He is a skillful spy: compassionate, cunning, prudent, and brave; cf. the "Versatile Odysseus" list.
5. Helen drugs the wine "to make one forget all pain of body and mind." What does this action tell us about Helen? Is this a good or bad practice in your opinion? /Compare the use of *soma* in *Brave New World*./ How is Helen's blaming of Aphrodite instead of herself, in accounting for the origin of the Trojan war, related to the

the drugged wine? [Helen says that the Goddess of Love caused her to have a "stupid infatuation" for Paris and to leave her country, child, and husband. Helen would appear to wish to create a world devoid of physical pain, of painful responsibility, and of painful memory. Notice that Menelaus' succeeding speech, while glorifying Odysseus, undercuts Helen's pretense and does this despite the fact that the King is drugged.] Who is Helen's father? (Zeus) Her sister? (Clytemnestra) How are these sisters alike? [Both have a limited sense of loyalty and of what Virgil, in the Aeneid, calls "piety."] How is Helen like or unlike Penelope? How are Helen and Calypso alike? How does Homer intend us to react toward Helen? [He probably intends that we see her as foolish and even stupid, as handicapped by a fatal beauty, misplaced in her sympathies and destructive in her love.]

6. There is still more foreshadowing in Book IV. Who causes Ajax' death? Does this make you worry more about Odysseus' fate? What character trait causes Ajax' death? [Pride and defiance of the gods.] Why isn't Odysseus likely to meet death for the same reason? [He is not proud or indifferent to the help of the gods. His offense against Poseidon was not a deliberately presumptuous act as was Ajax' boast. Compare Ajax' boast with Capaneus' boast as he endeavors to scale the wall of Thebes in defiance of Jove's will.] What does the parable-metaphor of the twin fawns and lion foreshadow? [The Lion represents Odysseus, the fawns, the wooers; the fawns are doomed in the lion's den. Notice also that Odysseus' appearance in Troy as a beggar and "slave" foreshadows his similar appearance, for similar spying purposes, in Ithaca (Book XVII ff.). You may wish to withhold this parallelism until you get to book XVIII.]

9. Meanwhile, back at Ithaca, what sort of welcome are the suitors planning for Telemachus? Why does the comforting phantom [Athena] tell Penelope that Telemachus will return unharmed because Athena is caring for him but refuse to tell her anything about her husband, Odysseus? How does Eurycleia treat mother and son alike? [To both she offers, primarily through her gestures, consolation in sorrow and a sense that the old order is not altogether destroyed.] How does she again symbolize order? [She offers Penelope security, physical comfort, and the assurance of god's protection.] How is Penelope the universal mother? That is, in what ways is she typical of all mothers everywhere? [She worries for her son more than her husband, fears the worst for him, feels that he is too innocent, too young for the harsh world. She is despairing and sleepless thinking of her son's possible plight and indicates that she would not have let him go out into the "great world" had she known of his departure.]

(Teacher: possible assignment. Have the students find, throughout the first four books, appealing examples of Homeric repetition, alliteration, and metaphor. Students should be made to recognize that, though Homeric Greek used alliteration and repetition generously, the presence of these devices in a translation depends on decisionsof the translator. He may add or subtract as his language and Homer's sense force him to.

Instruct each student to begin to look for material related to The Odyssey to contribute to the bulletin board. Each student should contribute something. Perhaps some of the students would like to try their hands at drawing pictures depicting their impressions of certain characters, scenes, clothing, incidents, ships, etc. They should be encouraged to do research in preparation for the drawing of such pictures. Assign parts for the dramatization of Book V.)

Book V. "Calypso and Odysseus"

(Teacher: The following would be the participants in the dramatization of Book V: narrator, Athena, Zeus, Hermes, Calpyso, Odysseus, Poseidon, and Leucothea.)

1. How could one say that the Council of the Gods is like a prologue to the next action? (It lets the reader know that Telemachus will be saved and that Odysseus will escape Calypso.)
2. What temptations does Calypso represent? [Seduction from duty by luxury, physical pleasures and the promise of physical immortality. Students may be interested in studying analogous pictures of the promise of living forever in this world: Tithonus (cf. Tennyson's poem), the Struldbrugs (Gulliver's Travels, Book III) and the monster in Aldous Huxley's After Many A Month Dies the Swan.]
3. How do the Greek gods, as Homer pictures them, differ from modern conceptions of God? That is, in addition to the fact established in Question 8 on Book III, the fact that moderns take God to be all-powerful. In a sense, The Iliad and The Odyssey became, for the Greeks, their Bible and their text book for political philosophy. Could you explain how this might be so? Do the gods have a standard of morality to govern their own behavior? [No.] The behavior of the mortals? [Anything that would keep one on the good side of the gods appears to have been regarded as, in some sense, moral. Certain virtues were consistently praised (i.e. reverence for the gods) and certain vices, consistently blamed: pride and insolence toward the gods.]
4. Odysseus is not tempted by Calypso's beauty or her offer of luxury and agelessness. He does not fear the hardships ahead because he has learned some things that Ajax didn't learn. What are these things? (Patience, humility, willingness to bear hardships to get home to family and country.)

[Teacher: possible assignments. Have each student read carefully the introduction to the Rees translation and then choose one question or problem on which he thinks it would be interesting and helpful to have the opinion of the whole class. Since five books have now been read, the students should have little difficulty in understanding the discussion that Rees presents in the introduction. You may still wish to continue the dramatization or oral reading of the epic. The following parts should be assigned for the dramatization of Book VI: narrator, Athena, Nausicaa, Alcinous, Odysseus.]

Book VI: "Nausicaa"

3. In what ways is Nausicaa the universal teenage girl? [Athena scolds her for the dirty clothes scattered about; she wants to get married, has fun on the beach; she is interested in a handsome man, is afraid of gossip, etc.]
4. Is there anything different about the help that Athena now gives Odysseus? [She influences human beings rather than the gods on his behalf; her appearance is different.] Why does this change take place? [Odysseus is gradually moving out of the wild never-never world into a world where he must deal with human beings and ordinary realities.]

[Teacher: possible assignment. Now that the students have read or heard read aloud the six books of The Odyssey and are presumably familiar now with the language and method of the epic, ask them to read Book VII outside of class and to prepare to discuss their reading during their next class session. They might be asked to choose short passages which have struck their fancy and to prepare to read or recite these before the class. Or they might be asked to prepare a discussion of the imagery used in a short passage, commenting upon its effectiveness and its contribution to the total effect of the book.]

Book VII: "The Palace of Alcinous and Arete"

1. Conditions in Phaeacia contrast sharply with those in Ithaca at the present time. Contrast Arete's position with Penelope's. [Arete is honored by all; her intelligence helps to settle even the quarrels among men; the difference between her position and Penelope's is obvious.] Why do both Athena and Nausicaa advise Odysseus to appeal to Arete rather than Alcinous first? [She is susceptible to Odysseus' charms; she is more persuasive than Alcinous.] The pattern of shipwreck and appeal to a woman appears again in Virgil's picture of Aeneas' appealing to Dido. Indeed, the pattern of "appeal through a woman" becomes more than a literary pattern and enters significantly into medieval and post-medieval Christianity. How is Phaeacia pictured as a Garden of Eden? How are the people ideal? [The people are rich, prosperous,

and industrious; the women are artists at the loom, the men are skillful with ships, and both men and women are clever and intelligent.] How are Arete and Alcinous the ideal rulers? [They are intelligent and kind.] The country, at peace, has no bows and arrows, but what is its attitude toward the stranger? [It suspects him.] What does this reveal about the people of the country? [They fear that Odysseus might threaten or disturb their Garden of Eden since he appears to be a superior being. Innocence has made them love isolation and fear exposure to the malice of the great world beyond.]

2. What further things do we learn hereconcerning Odysseus' versatility? [He is gentle, obedient, humble (the girl), and full of misgivings. Notice that, though he is a sacred stranger at this point, a matter which the Phaeacians recognize and which he must recognize, he is also fully cognizant that he is a mere mortal and depends not only on his divine assistance but on his quick wit and rhetorical capability. You might have students analyze how Odysseus develops an image of himself (ethos) and an "willingness to bear" in his Phaeacian audience (pathos) through the rhetoric which he uses in this book. Ask students to analyze: (1) what he tells about himself and what he leaves out in developing his ethos; (2) what emotions or values he appeals to in his audience (pathos). Students might do model writing developing speeches using analogous appeals but for a modern audience of strangers.]

Book VIII: "Phaeacian Song and Games"

[Teacher: Possible assignments: I: You may wish to assign or ask for volunteers for the dramatization of Book VIII. The possible parts include the narrator, Nausicaa, Apollo, Hermes, Poseidon, Arete Area, Aphrodite, Hephaestus, Demodocus, Laedamus, Euryalus, Athena, Alcinous, and Odysseus.

Possible Assignments: II: If you choose to use the assignment which follows, it should be discussed with the class before the dramatization of Book VIII. Since it is a rather lengthy writing assignment, perhaps it could be extended over a number of days. Have the students paraphrase Book VIII, writing it up much as one would a track meet for the school paper. It will undoubtedly be longer than a newspaper article, however. Odysseus could be kept as the main figure, but the students may wish to substitute the names and qualities of their classmates for all of the other participants. Similarly, other aspects of present-day athletic events could be incorporated into the paraphrase. The Phaeacian dances, for instance, could be described in terms of modern types of dances which are familiar to and popular with the students. This assignment could be started in class and then finished outside.

Possible assignment: III: Reserve half of one class period for work with words in Book VIII that are unfamiliar to the students. Try the following pattern. Underline the word in context (not the entire sentence perhaps, but enough of the context to help establish the meaning), check the dictionary for the pronunciation, establish the form class of the word in question, and list the definition or definitions which would seem to be appropriate in the present context. Finally, the students should be instructed to use the word in a new context, or sentence, a context of their own creation. For example: "Then a maid brough lustral water in a golden pitcher . . . ." If all the entries from the dictionary are listed, then the most appropriate one should be underlined: (LUS tr 1), adj., 1. of, used in, or connected with ceremonial purification. 2. of a lustrum, or five-year period. Example of the word used in a new and original contest: "People today are baptized with lustral water." The teacher should be able, by checking the students' use of a word in a new context, to tell whether or not the word is actually understood. Needless to say, this sort of vocabulary work could, and perhaps should, be carried out as the reading of each book is finished.]

1. ". . .there's no greater glory of life / Than that which a man may win with his feet and hands," says Laodamas to Odysseus. What very important Greek ideal does this suggest? [Pride in a well-trained body, in personal physical achievement in both peace and war.] How, until this time in the epic, has Odysseus sought the Greek hero's common goal, personal glory. How does he seek a slightly different type of personal glory at the games?

   Where and when were the Olympic games established by the Greeks? What is an Olympiad? [Greeks reckoned time by the four-year period between games.] What effect does competing in the games have upon the sorrowful Odysseus? What is Homer suggesting about physical fitness and athletic skill? What do psychologists today say about the relationship between mental and physical health? If the attitude toward physical exercise and games has not changed essentially since Homer's time, then what should we consider the general view toward such exercise and games? [The view that soundness of mind and body are related is a general view which has survived longer than most general views; actually, however, the general attitude toward exercise and games changed in late Roman times, in medieval times, and has changed several times within living memory. Students perhaps should be asked to consider whether the antiquity of a view or the universality of its acceptance constitute evidence in its favor.]

3. What picture do we get of the gods from the song of Demodocus? Why do the Phaeacians and Odysseus enjoy this song so much? Why are they not embarrassed by it? [Because they accept the anthropomorphic amoral qualities of some of their divinities; not all of the gods were held up as examples of good behavior in all areas.

Notice, however, that the gods both laugh and moralize over Aphrodite and Ares caught ("Evil deeds / don't pay. The slow catches the swift . . ."). This combination of laugher and moralizing suggests something of the spirit of Greek comedy, a spirit which regards vice, viewed from the perspective of the norms of Greek culture, as laughable because unreasonable. The cowardly flight of Ares, God of War, is equally ridiculous. This book's picture of the laughter of the Gods can be used as a device for giving students an insight into such classical comedy as one finds in The Frogs and The Rope; Homer's use of the story of Aphrodite, Ares, and Hephaestus (Venus, Mars, Vulcan) in Demodocus' song may be compared with Plautus' different comic use of the same story as part of Labrax' threat to burn Venus' shrine. Notice that the principals in Demodocus' song, Aphrodite, Ares, and Hephaestus, have their counterparts in the Troy story in Helen, controlled by Aphrodite, Paris, a warrior and adulterer like Ares, and Menelaus, a cuckold like Hephaestus. Whereas in the realm of the Gods, the liaison breaks up in laughter, in the human realm it ends in the Trojan War and its tragedy.[1]

Notice the difference of tone which separates Demodocus' first from his second song; they are as different in their effects upon Odysseus as tragedy and comedy; Demodocus' third song returns to the tragic mode and is a kind of miniature Iliad. Students should be asked to analyze carefully Homer's presentation of the figure of Demodocus to add to what they already know from analyzing the figure of Phemius (Book I). Notice that Demodocus' skill is attributed to God, that he is blind (as myth would make Homer), that he drinks wine before the Muse inspires him,[2] that he is an oral-aural poet, and sings first of men and then of the Gods, "mixing" his fictions as Homer himself does. Odysseus' praise of Demodocus reveals his understanding of the function of poetry and my assist students in seeing what the Homeric age saw as poetry's purpose./

Book IX: "The Cicones, the Lotus-Eaters, the Cyclops"

(Book IX may be dramatized; parts: narrator, Odysseus, Polyphemus, and another Cyclops.)

1. Continue plotting Odysseus' travels on the classroom map and on the map in your student packet. /Students should be made to observe that now they are plotting the first part of Odysseus' journey; the part

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[1] The parallelism between the story of Hephaestus, Aphrodite, and Ares and the story of Menelaus, Helen and Paris are exploited by many English poets.

[2] The association between wine and seizure by a poetic fury appears commonly in classical poetry, in Spenser's Shepherd's Calendar and a host of Renaissance poems, and comes to form part of the Romanic superstition that poets must be alcoholics.

which precedes his journey from Calypso's island to the land of the Phaeacians.

This may be a good point to tell students about the epic device of the flashback. Slicing into an action "in the middle of things" requires that a flashback appear somewhere in the narrative. Commonly, epic poems begin in the middle, the beginning of the story being furnished further along and at the request of some principal at a feast who wishes to know how things came to be as they are. What Odysseus does here in furnishing Alcinous with his story is what Aeness does at Dido's request (Aeneid, II ff), what Contemplation does at Red Cross Knight's request (Faerie Queene, 12th grade epic unit), and what Raphael does at Adam's request (Paradise Lost, 12th grade unit). Better students might be interested in reading Aeneid II and III or Aeneid III to compare Aeneas' story of his journey and its misfortunes with Odysseus' similar story.]

2. Fill in Charts I, II, and III as Odysseus tells of his experiences. [Teacher: see the suggestions made in Part VI of your packet.] You will find these charts immediately preceding the map of Odysseus's world in your student packet. [Before you have students fill in the charts any further, it may be well to analyze what King Alcinous requests from Odysseus when he asks him to tell his tale (Book VIII). He asks Odysseus: (1) to tell where he has wandered, to what fine cities and countries; (2) to tell of the people he has met, "the cruel, the unjust and, uncivilized as well as those who love strangers and fear God in their heart"; (3) to tell why he sorrows. Notice that 1, 2, and 3 are like the divisions into which Homer, speaking in his own voice, divides Odysseus' experience (Book I):

> Many were the towns
> He saw and many the men whose minds he knew,
> And many were the woes his stout heart suffered at sea
> As he sought to return home alive with living comrades.

Notice also that Alcinous wants Odysseus' story to exhibit what Odysseus has discovered in his travels about the nature of barbarism "the cruel, the unjust, and uncivilized" and civility ("those who fear God in their heart"). The cruel, the unjust, and uncivilized whom Odysseus encounters, (the Polyphemus types) should be entered in Chart II.

Odysseus tells also of another kind of danger not mentioned by King Alcinous but part of his journeying, not the cruelty, injustice, or savagery which threaten to the body but the pleasantness, the decadence, or cupidity which paralyze the heroic will. Odysseus himself introduces this pattern of threat when he begins his account to King Alcinous.

> The beautiful goddess Calypso
> Did her best to keep me with her in her echoing caves
> And make me her husband as did Circe too,
> That tricky Aeaean lady, when I lived for a time
> In her halls. But in neither instance could I be persuaded

> For no luxurious life in a foreign mansion
> Can be so sweet as a man's own country and parents.

Notice that Odysseus sees Calypso and Circo as emblems of the luxurious life and parallel temptresses. Other incidents in which luxury, comfort, wealth, pleasure threaten to parallel Odysseus' will to return should be entered in Chart III.]

3. What is much more important to Odysseus than anything else? How has he been able to resist for almost ten years the many different kinds of temptations that he has encountered? What does that often-used expression "lotus-eater" mean today? Have we adopted Homer's symbolic meaning through many centuries of familiarity with The Odyssey, or does the expression carry a different meaning now than it did in the eighth century B. C.? How does our world offer "lotus-eater" temptations to us today? [The teacher might well introduce students here to some later pictures of the Lotus-eaters: Tennyson's poem The Lotus-Eaters, Ezra Pound's Canto concerning the Lotophagoi, Spenser's picture of Phaedria in Book II of the Faerie Queene. A study of these poems will help students to see what later poets have seen as the meaning of the Lotus isles.]
5. From your long list of epithets and phrases describing Odysseus' versitility, what would you say he represents symbolically? Compare and contrast Polyphemus and Odysseus and their symbolic values.

[Students who have had good training in children's literature should find pleasure in setting Polyphemus' episode beside "Ogre" episodes in such children's stories as Puss-in-Boots or Hop-O-My-Thumb.

What the Cyclops symbolizes is fairly obvious: the ultimate in the lawless and uncivil; the total denial of civic and social constraints; the absence of all "civilization": man without agriculture, artisans, commerce, care for neighbors or strangers; man without law, customs or counsels; without fear of the Gods. The Cyclops, one eyed and closed in his cave, is completely non-social man. Similar Giant-Cyclops figures who have no fear of the Gods carry a significant symbolic weight in Dante (the Giants in the bottom of Dante's Hell who have defied God symbolize pride and presumption), in Spenser (Orgoglio symbolizes presumption) and in Milton (Milton's Satan, after he has rebelled and been cast out of Heaven, rises up as a giant to symbolize his pride) as well as in other less familiar poets.]

6. Discuss whether or not Odysseus was just in treating Polyphemus as he did. Why is or is not Poseidon's treatment of Odysseus just? What do these two incidents tell us about the Achaean conception of their gods? [The Achaeans tolerated what the gods threw at them since they felt that they could do nothing else. The actions of the gods are not regarded as either just or unjust. They are simply divine actions. Poseidon represents natural forces; but he is something more than a personification of such forces.] What do these incidents reveal about the Achaeans as men? [They regarded themselves as controlling their day-to-day fate with the freedom of will granted them, but regarded Fate as controlling the broad

outlines of their lives: Achilles knows in advance that he has a choice between a short, glorious life or a long, colorless existence but, within that framework, he can do just about what he wants. Cf. the opening essay in the packet, its remarks concerning Providence, Destiny, and freedom in the Western epic.]

Book X: "Aeolus, the Laestrygonians, Circe"

(Teacher: *possible assignment*. Have the class read Book X outside of class, and come prepared to discuss the book at the next meeting of the class. Also, see the suggestions in the note to the teacher at the end of the questions for Book VI.)

2. What trick is Homer planning with time in these last two books? You have seen this technique used frequently in movies, in television plays, and in your own reading. Why do you suppose that it is used? What is gained by using it? What is it called? [The flashback technique. Use this question and the next one only as review questions building on question I, Book IX. Homer's epic deals directly with only the last three months of Odysseus' return.]
5. What type of humanity do the Laestrygonians represent? Compare their behavior with that of another person of this type that Odysseus has met. Incorporate the details concerning the Laestrygonians into your Chart II in the student packet. [Cf. the teacher's version of Chart II].
6. What type of temptation does Circe offer? Compare her with another woman in Odysseus' adventures. Is there symbolism involved in Odysseus' men being turned into pigs? What comment is Homer making? Is it similar to the which-is-man-and-which-is-pig puzzle of *Animal Farm*? Can you recount the parable which Christ told of the Prodigal Son? How is the same type of comment being made by Homer, Orwell, and Christ? [Circe is generally treated by later commentators as a figure for the power of intemperance, incontinence, or luxury to transform men into beasts or irrational creatures: pigs, in short. Chapman, in his translation of Homer and reflecting a tradition as old as Roman times, so treats her, and Spenser in Book II, Canto XII of the *Faerie Queene* retells the story of Circe as the story of the lady Acrasia (Greek for intemperance). Such other epic heroes as Virgil's Dido, Spenser's Duessa, and Milton's fallen Eve have not a little of the Circe about them in that all function in similar fashions in the plot of the epic, keeping the hero from obedience to the Gods and using his appetites to transform him into a thing not wholly reasonable.

   That Circe carried such symbolism to later writers does not mean that she is a consistent allegory in Homer, for later writers tended to abstract from her episode those parts that served their symbolic purpose. Incontinence in the company of Circe is not always destructive as witness Odysseus' liaison with her, the source of the salvation of his comrades. Obedience to Circe is not always damaging, as witness her stipulation of Odysseus' necessary journey to Hades. However, if the "Eve-who-makes-pigs" symbolism seen in Circe by later epic authors and translators is too simple, it is not wrong. Odysseus himself later says that Circe *tempted* him with a luxurious life (Book IX); Hermes speaks of her pernicious wiles and her capacity to unman; and the locus in which she is placed hangs heavy with a kind of sensual malice. Her weaving and singing are not Penelope's weaving or Phemius' singing. Students should have little trouble with the pig sty symbolism. The study of this episode should help the students to see Penelope's wooers more clearly. They all see her as if she were Circe, deluding themselves and turning Ithaca into a sort of hog wallow./

7. Who again saves Odysseus from a woman who would keep him from his duty? This pattern of threatened or total enthralment and subsequent rescue from such enthralment is another epic convention. From observing Odysseus in the various situations in which he is threatened with, but finally saved from, thraldom, what general conclusion can you state concerning the hero's escape from such peril? In other words, what usually saves the hero from such situations? /A messenger of the gods instructs the hero to complete his destiny./ What feeling have you toward Odysseus' men for remaining a year in luxury and idleness? Has this inaction any parallel in the Christian concept of sloth as being one of the Deadly Sins?
8. Where does Circe send Odysseus and his men? Why does she do this? Is she all evil? How do the men react to Circe's decree? /Their spirits collapse; they weep and tear their hair./ What difference is there between Odysseus and his men, as shown by this incident and their reactions to it? This journey is another characteristic part of the epic pattern: a major character makes a descent into Hell or the Underworld.

By this point in your reading, you have noted several features of the epic pattern, and you should be adding steadily to your formula for the epic. This would be a good point at which to review all of the features of the pattern that you have noted so far and to make certain, by reviewing your reading and note-taking, that you have listed all the significant parts of the pattern in your formula.

/Teacher: possible assignment. Have the class, as they carry out the activity suggested above, bring their charts and notes up to date. If you are still dramatizing, ask for volunteers or assign parts for the dramatization of Book XI (The Kingdom of the Dead). The parts include the narrator, Odysseus, Elpenor, Tiresias, Odysseus' mother, Alcinous, Arete, Agamemnon, Achilles.

The students will already have encountered one "descent into the underworld" if they have studied The Idea of a Play and been through the action of Aristophane's Frogs. Parallelisms and contrasts between that comic "mock-descent" and Homer's epic one may be fruitful. The comic "descent into the lower world" is still with us in the form of the sundry jokes which begin with a knock at the "pearly gates" and continue with an instruction to look below and a description of comic punishments in the nether world.

The afterworld which a poem posits, whether the poem be Twelfth Night or The Odyssey, may be one key to the poem's meaning. Students should be asked to study the Greek afterworld as Homer presents it: (1) Its "physical" character, how described as like or unlike Christian and/or

Jewish afterworlds; (2) Its function, whether as storehouse of souls, place of reward and punishment, place of purgation or what (Again, compare modern religions); (3) Its value system, what it seems to encourage or discourage in this-worldly behavior; (4) Its relation to God and/or the gods (Are the gods present, seen, active in the place?) (5) Its relationship to time (Do the dead know the world of the living?). Students should be told that this kind of descent appears in Virgil, who in turn, is imitated by Dante, Spenser, and Milton. Moreover, brighter students may enjoy making comparisons under the four heads listed above, between the afterworlds pictured by Virgil (Book VI), Dante (especially the Inferno), and Spenser (Canto VII). Slower students may be asked to look at afterworlds pictured by simpler writers.

Generally, the epic hero learns in the afterworlds what is God's (the gods') ultimate scheme of justice in the afterworld and what is his plan for history in the present world and specifically for the hero.

The teacher may notice that Homer's afterworld is a pretty shadowy place, nothing like so vividly visualized as that in Virgil's Book VI or in Dante (or in the Book of Revelation, for that matter). It is certainly far less concrete than the Heaven envisaged in Green Pastures. Odysseus goes past the Cimmerian cities, covered with fog, and down the ocean. He digs some vague soil, sacrifices, and vague souls come thronging from Erebus, the place of the dead. Achilles walks in a vague field of Asphodel as does Orion. Only the surroundings of Tantalus, Sisyphus, and Tityos are fairly vividly described as part of the description of their torments. But Homer is usually consistently concrete.

The underworld would appear to be primarily a storehouse of souls. Minos administers some justice in the place; and the torments of Tantalus, Sisyphus, and Tityos and the rewards of Achilles and Hercules suggest that different kinds of people do, according to their service to the tribe and god, get something different in the way of reward. But the character of the moral scheme which shapes Homer's afterworld is nothing like so explicit as that which shapes say Christ's picture of the judgement in his story of the sheep and the goats nor is it so explicit as that which shapes Virgil's or Dante's afterworlds. Question 6 will allow students to explore this further; they may wish to see a rather explicit system of "divine law", rules for rewards and punishment, in Homer; they should not be prevented from trying to do this.

The dead know something of the living and nothing of Zeus, save only Heracles who is both shade and immortal. On the other hand, Virgil's Elysian immortals can hope through purgation to see and be part of God as can Dante's, in another sense. Homer's immortals live apart. How Homer's dead know what they know and why they don't know what they don't know would be good matter for class discussion.

The lower world gives the teacher an opportunity to teach or review a large number of myths: the myth of Tyro and Enipeus; Antiope and Zeus; Amphion and Thebes; Alcmene and the Birth of Hercules; Hercules and his labors; Theseus and Ariadne; Leda and Castor, Pollux, and Hebe; Tityos, Tantalus, and Sisyphus. The teacher should give particular attention to the tale of Oedipus as it is narrated here since this will set students up for their 10th grade study of Oedipus Rex (Tragedy unit). Moreover, she would do well to spend some time with Homer's Tiresias, since Tiresias plays such a central role in Oedipus. His powers may be compared and contrasted with those of Halitherses, Theoclymenus, and Leiodes.

These matters relating to the Homeric afterlife may be brought into the discussion as convenience dictates. They should not be lectured out. The teacher may find further useful material in this area in F. S. Cumont, Afterlife in Roman Paganism.]

Book XI: "The Kingdom of the Dead"

6. What sort of punishment do both Tantalus and Sisyphus suffer? According to mythology, what were their sins? Are their punishments in any way examples of poetic justice? (Yes.) Tantalus tried to deceive the gods by serving his own son to them at a banquet, and Sisyphus was shrewd and greedy. Tantalus becomes in later literature, an emblem for cupidity and avarice, and Sisyphus frequently is used as an emblem of frustration and the sense of pointlessness. Some of the traditional implications of the Tantalus myth are carried by the verb, "tantalize." Camus' Myth of Sisyphus may be brought in.

Book XII: "The Sirens, Scylla and Charybdis, the Cattle of the Sun"

[Teacher: possible assignments. Ask for volunteers or assign parts for dramatization of Book XII. The parts include Circe, Odysseus (possibly one or two "stand-ins" in case Odysseus gets tired from so much readings), two Sirens, Eurylochus, Helios, Zeus, and a narrator. Ask the students who are not to participate in the dramatization to choose one sentence from Book XI which they individually have found exceptionally effective. Then have each student write nine or ten different sentences which have essentially the same meaning, but which have different syntax and diction. The students need not imitate the free verse form of the original sentence.]

2. Why must Odysseus and his men stop at Circe's Island after leaving Hades? What are the Achaean beliefs concerning the death rites? [That the dead must be buried (only rarely) or burned, or they would wander endlessly on the wrong side of the River Styx in Hades.] The funeral rite is treated only very briefly in this epic; to learn more of the details of a group celebrating the death of a hero with a ceremonial funeral and games, see the twenty-third book of The Iliad. What we have in The Odyssey is sufficient, however, to show that the death rites are an integral part of the epic pattern, and this feature should be added to your list comprising the epic formula. List or outline the details of Patroculus' funeral, for this ceremony tells us a great deal about the Achaean death rites for the hero.

[The teacher should examine analagous epic descriptions of funeral rites and discuss these with his class, particularly if it is an advanced one: the funeral for Achilles (Odyssey, XXIV); that for Palinurus (Aeneid, VI), that for Arcita, described by Chaucer's Knight (Knight's Tale, ll. 2853-2966; Grade 7, "Making of Stories" introduces students to Chaucer's Knight); and that for Beowulf (end of Beowulf; Grade 8, "Epic Hero" introduces Beowulf). The cremation rite funeral remains in Christian heroic poetry, if what Boccaccio suggests is correct, as part of its imitation of the idiom of pagan poetry not as an affirmation of pagan values. The appearance of a pagan cremation rite in a Christian poem indicates more that it is a modelled poem than that it is a pagan one.

More significant are the differing consolations for death which epics created by various cultures offer. The consolation for Beowulf's death is the memory of his kindness and gentleness; for Arcita's, Theseus' assurance that he died at his worthiest and as part of the design of God's love. Achilles' friends, on the other hand, console themselves, as Hades has it, with the knowledge that the warrier whom they buried had, for his warlike deeds, won for himself an everlasting glory in the memory of man.]

3. The expression "he was caught between Scylla and Charybdis: is an expression that is used quite often today to describe someone who has had a particular sort of problem. From your knowledge of Odysseus' experiences with these two dangers, can you reason out what the expression's figurative meaning would be and what sorts of problems a person might have encountered if this expression were used in connection with him? Have you ever felt that you were "caught between Scylla and Charybdis?" If so, what sort of a situation did you find yourself in? [The teacher might ask whether Scylla and Charybdis seem to be allegories for any natural phenomena? Modern idiom has a number of Scylla and Charybdis expressions; a rock and a hard place, the devil and the deep blue sea etc. Students might well be asked, as part of their study of dialect, to collect similar locutions which they hear around town.]

Book XIII: "The Return to Ithaca"

(Teacher: possible assignment. Have the students read Book XIII outside of class and come prepared to discuss the problems and questions listed below. Also, see the suggestions in the note to the teacher at the end of the questions for Book VI.)

3. How are Athena and Odysseus a great deal alike? [He is the wisest and most cunning of all human beings as she is of all gods.] They agree to be completely honest with each other since they are both equal in what ways? [They both have large repertories of tricks, artful tales, and disguises.]
4. Why does Odysseus spin such whoppers? Are his tall tales figuratively, if not literally, accurate? Support your answer by giving an example from the epic. Why would Homer seize this opportunity to invent all of these elaborate tales, aside from the necessity of Odysseus' situation? [Students should be asked, in reading the

next few books, to compare in detail the lying chronicles which Odysseus develops as a beggar in Ithaca with the tales he has told the Phaeacians:

(1) Book XIII: Odysseus, speaking to Athena, becomes Odysseus the escaped killer (cf. Cyclops episode).
(2) Book XIV: Odysseus, speaking to Eumaeus, becomes highwayman, pirate, slave (cf. Cicones, Circe, and Calypso episodes).
(3) Book XVII: Odysseus, speaking to Antinous, becomes the escaped slave, who was a gift to Dmetor (compare Calypso episode).
(4) Book XIX: Odysseus, speaking to Penelope, becomes Odysseus-Aethon, the son of a king.
(5) Book XXIV: Odysseus, speaking to Laertes, becomes Eperitus, the son of a king. (cf. Hades episode).

Students could profitably be asked to begin here an analysis of each of Odysseus' lies or masks (a) to determine why Odysseus adopts each mask; (b) to determine how much of the real Odysseus each of these masks reveals; (c) to determine what important details about Odysseus' character each of the masks conceals; (d) to determine why Odysseus tells each of his auditors the particular tale which he chooses. They might also discuss why the early masks which Odysseus adopts suggest that he was previously a slave, an escaped killer, or lawless rascal; why the later masks emphasize different aspects of the "real"Odysseus, his royal lineage and so forth. Notice that nowhere do Odysseus' lies give away his central heroic character: his resourcefulness, his capacity for careful planning and just actions. Only twice does he even suggest that he is a powerful man./

5. Why isn't Odysseus' disguise any surprise to the reader? /Helen previously told of his being a spy disguised as a beggar in Troy./

Book XIV: "Eumaeus the Swineherd"

(Teacher: possible assignments. Have the class read Book XIV outside of class. Ask for one volunteer to find Jesus' parable about the servants and the talents (Luke 19: 11-28) and another to read the parable of the steward and his master (Luke 12: 41-48). These students should be prepared to read these orally at the next class session. This assignment is important, since the first discussion questions below, under Book XIV, concerns the parables.)

3. Can you think of important Achaean ideals that Eumaeus exemplified? /Hospitality, devotion to justice and duty, respect for the responsibilities imposed by civilized custom./ Can you think of other characters in The Odyssey who also have exemplified these ideals? Can you think of some who have exemplified it insincerely or for a wrong or evil reason? Can you think of others who have not even pretended to behave according to this ideal?

Book XV: "The Return of Telemachus"

(Teacher: possible assignment. Have the students read Book XV outside of class.)

Book XVI: "Odysseus and Telemachus"

(Teacher: possible assignments. Ask for volunteers or assign parts if you wish to dramatize Book XVI. The parts include a narrator, Odysseus, Eumaeus, Eurymachus, Telemachus, Antinous, Amphinomus, and Penelope. The students who do not participate in the dramatization might be asked to follow up some of the points arising from the discussion of Book XV. Allow the students to suggest which points they think worthy of follow-up treatment and then to select the particular point each would like to treat more fully.)

1. What does Odysseus keep from Telemachus at first? Why does he do so? Why does he soon reveal this to his son? Why is it that Eumeaus is not to know him? Why Penelope?
[Students should be asked here to begin analyzing, step-by-step, the procedure that Odysseus uses in discovering the sound bits of order in Ithacan society which he can build into the edifice of a new society and in detecting the rotten wood which he must destroy. Ask students to investigate the functions of Odysseus' disguises:
(1) What does the disguised Odysseus learn from Eurymachus about Telemachus and Ithaca?
(2) What does the unmasked Odysseus learn from Telemachus about Telemachus and Ithaca?
(3) What does the masked Odysseus learn from the wooers about the wooers, the women, and Penelope?
(4) What does the masked Odysseus learn from Penelope, her words and her reactions, about her life and that of her wooers?
(5) What does the hero learn from Eurycleia who sees through the mask?
(6) What does the unmasked Odysseus learn from Penelope about her life in Ithaca?

Students making this analysis may be asked to watch how Odysseus builds a new society or, perhaps better, rebuilds the old society in the same way in which they have observed a similar process taking place in the marriage conclusions of comedies. Ask them to describe what kind of society Odysseus is trying to create and how he does this:
(1) Where he restores old bonds by testing love or loyalty, where by exhorting the previously weak or ineffectual;
(2) Where he destroys what is evil in his world by a just killing, where by a demonstrative one, where by exhortation, and where by forgiveness or clemency.]

4. Penelope rebukes Antinous and the other wooers for "consuming" the home of Odysseus, for "wooing" his wife, and for trying "to kill" their son. Can you match this "consuming","wooing," and "killing" of the wooers in Ithaca with "consuming," "wooing," and "killing" experiences in which Odysseus has found himself on his way home? Be specific. In the "larger picture," what relationship is there between the wooers and the personified evils that Odysseus has conquered in the past ten years? Will he be able to overcome the wooers as well? How does Eurymachus add "deception" to the catalogue of the wooers' faults? Name several instances of deception which threaten Odysseus upon his return to his home. [The question should set up your analysis of the

last books, certainly the most important books of the Odyssey and obviously the books toward which all of the earlier books point. The students should perhaps be invited to discuss "consuming," "wooing" and "killing" experiences without referring to their charts at the beginning. Gradually they will discover that the "wooing" experiences are catalogued on Chart III and that the "killing" experiences are catalogued on Chart II, that both the encounters with the ogre-types and the encounters with the Circe-types "consume" Odysseus and his men. Obviously, Polyphemus and the other cannibals that Odysseus meets suggests in their variety of appetite the wooers more than do such creatures as Circe or Calypso. If one does not push the parallelism too hard, the wooers are like Polyphemus, like the Laestrygonians, like Odysseus' men among the Cicones. Desiring Penelope and seducing the women of Odysseus' house, they become what Circe, the Sirens, the Lotus eaters make one. The enraptured wooers transform Penelope into a kind of Circe, someone to await and desire, and make themselves into all sorts of pigs. Athena's renewal of Penelope's beauty, at the last moment before the wooers' are to be killed, is a fine divine mockery of their eager, appetent designs (Book XVIII); Book XIX, with more than a touch of sense for the comedy of the wooer's watch, calls Penelope "like Aphrodite."7

The last books: questions for these books.

The question on the last books of the Odyssey are deliberately omitted from the question section not because they are unimportant but because, if the analysis provided for the previous books is adequate, the teacher should be able to get the students to formulate meaningful questions on their own and answer them for themselves. A good technique may be to have students read three days ahead of discussion and formulate questions which they bring to class two days before discussion. The instructor can then present the best of these questions to the class on the day before discussion. Students can thus acquire some sense of how to formulate relevant questions in reading a work of literature.

The analysis provided thus far points to important problems which we control in the last books. Certainly students should be asked to analyze?

(1) The reminders of Odysseus' previous journey as they appear in Ithacan barbarism and sensuality.

(2) The reminders of Pylos and Phoeacia which can be discovered in the exemplary actions of Penelope, Eumaeus, Eurycleia, and the remainder of Odysseus' household who are faithful.

(3) The strategy by which Odysseus discovers who in his household is faithful and who is not.

(4) The meaning of Odysseus' lies about his past.

(5) The construction of the scene in which Odysseus does in the wooers and of the scene in which he discovers whether Penelope has been faithful (perhaps the two finest scenes in the book).

(6) The contrast between the Homeric conception of justice (Odysseus' retribution on the suitors), Judeo-Christian conceptions and modern conceptions. (Cf. the eighth grade unit on "The Making of Heroes," the section concerning *Justice*).

(7) The meaning of the final reconciliations recounted in Book XXIV. Questions of style, or of style as it relates to meaning, should remain central in one's consideration of these books. If students' questions directly or indirectly get at the problems listed above and allow them to formulate meaningful answers, then they are probably on the right track. One must, of course, always be alert for the intelligent question which is off the beaten track.

IX Summary Discussion and Writing Questions:

The students should certainly discuss each of these questions in this section thoroughly before writing about them, and they should be asked to study their notes and organize their thoughts concerning these subjects before discussing them. When they have done both the organizing and discussing, they may find it helpful to use an Aristotelian rhetorical scheme to organize their argument, including an opening which helps put their readers "at ease", a statement of the case which they wish to make, a statement of evidence for the case that they are making, and a final summary appeal for the reader's acceptance of the soundness of their argument.

X. Writing Assignments Covering Homers Conception of Poetry.

Before attempting questions three and four, the teacher should read the discussion of style in the 7th grade *Classical Mythology* unit and Mary Ellen Chase's "The Greek and Hebrew Storytellers." /*Life and Language in the Old Testament* (Norton: New York, 1955,)pp. 95-119 ./ Eric Auerbach's "Odysseus Scar" /Eric Auerbach, *Mimesis* (Princeton University Press, Princeton, N. J.)Chapter 1, pp. 1-20 ./ is also helpful as background for these exercises. Before attempting exercise 5, the teacher should read Albert Lord's *The Singer of Tales* and the discussion of oral-aural poetry in the 7th grade "Making of Stories" unit.

XI. Mock Epic

This section should allow students to bring together what they know of epic patterns and apply them to bits of prose and poetry. The teacher will be well advised to begin with the *Wind in the Willows* as represented in the packet and then go to the whole of the *Wind in the Willows* if it is available in multiple copies in the library of the elementary or secondary schools. A number of students could read the *Wind in the Willows* and report on all of the epic devices in the book, how Grahame uses them to satiric purpose. Grahame emphasizes the mock-imitation of the journey and cleansing portions of Homer's plot; the *Cwl*, which is supposedly unsophisticated, non-literary folk tale, includes a kind of distant mock-imitation of the epic battle, such a battle as Achilles fights against Hector in the *Iliad* or as Odysseus' fights against the suitors. Both works imitate the "high style" diction of the epic, applying it to incongruous subjects. The point of the mock epic is not that it mocks the epic but that it makes fun of the pride of societies and men who fancy themselves great and yet fall severely short of epic proportions in their journeys, battles and purgations. The class analysis should both call attention to the manner in which the epic style and plot pattern give heroic proportion to deeds which embody the significant values of a civilization and the manner in which the mock-epic style gives heroic proportions to deeds which embody efforts by the insignificant. (Toad, the valiant solider) to claim significance. Students should learn to identify both what is being satirized and how. This exercise builds toward the consideration of the mock-epic in the 12th grade satire unit; it also allows one to test the extent to which the students have some grasp of what kinds of style, plot, and meaning commonly go with epic form in post-Homeric time.

XII. Supplemental Materials:

1. "The Sacrifice of Isaac" exemplifies what one person did with writing assignment three under "Homer's conception of poetry" and may be offered as a model for students working on other Biblical episodes and rewriting them in Homeric style. "A Covenant of Peace" does the same thing for writing assignment four under Homer's conception of poetry.

2. The Masefield poem and the Tennyson poem provide a final review of the "matter of Troy" and allow students to investigate how Homeric material may be reshaped in a non-epic style and used to dramatize non-Homeric values. Students should be asked to see how the Homeric mythos is transformed by Masefield and Tennyson into a mythos appropriate to the 19th and early 20th centuries with their love of empire, of self-made men, and of competitive individualism.

A CURRICULUM FOR ENGLISH

Teacher Packet

DIALECT

Grade 9

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Experimental Materials
Nebraska Curriculum Development Center

Core Text: None
Supplementary Text: None
Objectives:

1. To teach the nature of geographical dialects.
2. To teach the nature of social dialects.
3. To clarify the student's experience with speech which differs from his own.
4. To clarify his experience with dialect literature.
5. To develop his skill in reading dialect literature.

Overview

This unit builds on several preceding units; particularly Grade 7, Form Classes: Grade 8, Syntax and History of the Language; and Grade 9, Phonology. The teacher packet for this unit is comprised of an introductory definition of the subject of the unit, two background essays which explore this subject matter in some detail, and some suggestions from which the teacher can select and develop classroom exercises and assignments to lead the student to explore the subject.

The introductory definition and the background essays should not be treated as source material for lectures, rather they should serve as an armory from which you can draw material and equipment to answer student questions, grade student discussion and stimulate student inquiry. Further, the suggested activities and materials within the unit need not be restrictive; you should create whatever additional materials will be especially useful in your school.

The student packet is comprised largely of a preliminary essay, exercises leading the student to observe geographical dialects, and exercises leading the student to observe social dialects.

I. Introduction

Language about language, like all other language, changes. Thus, you have probably noticed a change in the use of the word "dialect" in recent years. The use of this word, like the use of the word "grammar," has been considerably altered by the influence of contemporary linguistics. At one time, the word was most frequently used to characterize language usage which deviated from normal or standard or ideal language usage. It was thus a term with unpleasant associations. To say that a man spoke a dialect was to say that he didn't speak properly. And when a lexicographer labelled a word Dial., i.e., "dialect," he meant to suggest that the word wasn't good English.

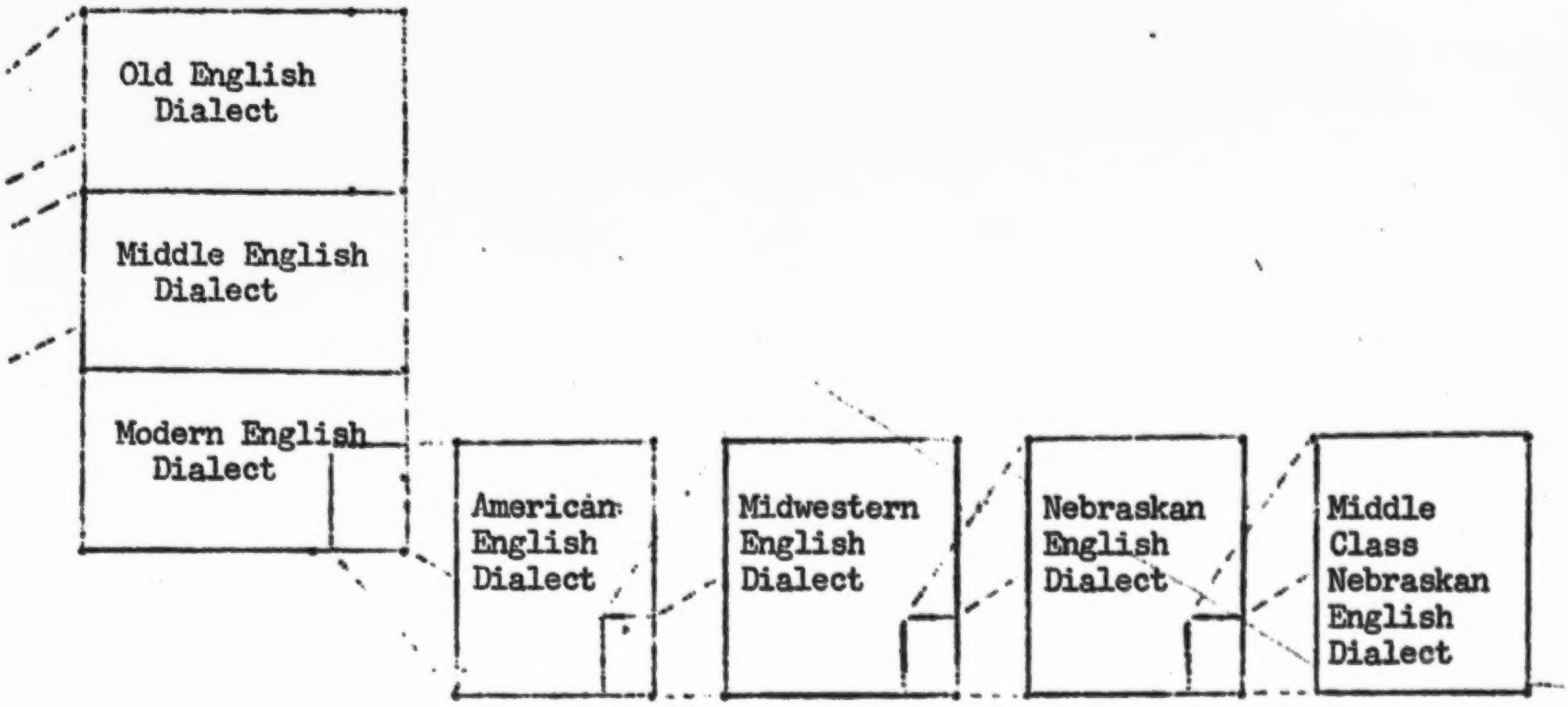
But the investigations of the contemporary linguist has pushed us first into questioning this use of the word, and second into becoming aware of a second use of the word. What was it, he leads us to ask, that we used as a standard when we called attention to another's deviation? Very often only that with which we ourselves were familiar. For example, a Minnesota girl, a very carefully spoken girl who used a dialect fairly close to that of Nebraskans, moved to Baltimore, Md., where she became acquainted with a young man from North Carolina. One day about six months after she met him he drawled, y'all doin' real well at talkin' now; when y'all fust come up ah couldn't understand a word yo said." Which one of them was "talkin' dialect"? The answer depends upon which perspective you assume, that of the girl from Minnesota or that of the boy from North Carolina; each thought the other did some pretty strange things to the language, each thought the other spoke dialectal English.

The linguist properly suggests that this use of "dialect" implies a misunderstanding of the nature of language. It implies that there is one kind of language usage somewhere which is absolutely correct, a language usage against which all others can be measured and judged as more or less wrong. But the linguistic investigator finds no such language usage. He finds instead varieties of language usage. If he looks at the language of Chaucer he finds it varies from the language of Shakespeare, that Shakespeare's language varies from Hemingway's. [illegible] to [illegible] the language [illegible], or in [illegible] the [illegible] to study the

If he chooses instead to look at the language used in London, in Brooklyn, or in Lincoln, again he finds that each varies from the other. If he chooses to study the speech of three families in Omaha--an upperclass family, a middle class family, and a lower class family--again he finds that each varies significantly from the other. And if he wishes to make an even more detailed study, he may examine the language usage of the individual members of a family, and again he will find significant variations distinctive of each speaker. Varieties of language usage he can find in many different kinds of studies, but an absolutely correct language usage he can find nowhere. Language, he concludes, is not like that, and any use of the word "dialect" which implies that it is like that implies a confusion about the nature of language.

By building on his observations, though, the linguist offers us another use of the word "dialiect," one free from such confusion. He observes, as we noted, that the speech of each individual is in a strict sense distinctive; each of us uses sounds, words, and constructions in an individual way. And the linguist then labels this the language usage of a single person an "ideolect." He observes further that ideolects of several different people have certain elements in common. Sometimes these common features are shared by a group of people who have roughly similar incomes, standards of living, cultural interests, and social standing, then the linguist says that the ideolect is part of a social dialect. Sometimes the common features are shared by a group of people who have a common trade or profession; then the linguist says that the ideolect is part of a professional dialect. Sometimes the features are common to a group of people who live in a single geographical area; then the linguist says that the ideolect is part of geographical dialect. Sometimes the features are restricted to a certain period of history; then the linguist says that the ideolect is part of historical dialect. The linguist thus uses the word "dialect" to mean the variety of spoken language peculiar to a time, region, community, social group, or occupational group. This use represents semantic elevation of the word "dialect," for it has here lost its unpleasant associations. It does not here carry its overtones of condescension and disapproval.

One might represent his use of the word dialect graphically by a series of boxes in boxes:


Old English Dialect
Middle English Dialect
Modern English Dialect
American English Dialect
Midwestern English Dialect
Nebraskan English Dialect
Middle Class Nebraskan English Dialect

The boxes might be continued still further but they are sufficiently extended for our present purposes. It should be pointed out that they are potentially misleading in some ways, for here as always the language doesn't completely submit to being boxed. The social dialects within the geographical dialect (Nebraskan) often share features with comparable social dialects in other geographical and social boxes; and sometimes a geographical dialect will transcend even its historical box, and as an isolated remnant of a previous historical period, a kind of linguistic Rip van Winkle, linger on. Thus the problem of dialects is not as easily resolved as the diagram suggests.

But the boxes are useful, too. They suggest that within any given historical dialect we find regional, social and professional dialects, so that one might speak of vertical dialects (historical) and horizontal (geographical, social, and professional dialects). The boxes also correctly suggest that in this unit we can be concerned primarily with Modern English, and within that, primarily with social and geographical dialects. The boxes also suggest that the term "dialect" as the linguist uses it is quite flexible, so flexible that it makes sense to speak of dialects within a dialect within a dialect within a dialect within a dialect . . . . In one instance the term is nearly interchangeable with "language" (Modern English Dialect), in another instance it applies only to the speech of most Nebraskans. And it might easily be applied to the speech of much smaller groups.

Perhaps the most useful implication for our purposes, however, is that of the dotted lines trailing off the left margin. Of what is English a dialect? At this point the linguist qould say that we are no longer dealing with a dialect. He might even boggle at considering Old English a dialect of English. When dialects become mutually unintelligible, when a speaker of a different dialect cannot understand one of another, we have not simply different dialects but different languages. The useful implication here is that historically dialect differences lead to different languages. Since the students have some knowledge of the history of the language, they have, in effect, an intellectual problem which the study of this unit can at least begin to resolve. They know that there are different contemporary languages--French, German, English. They know too that many of these different contemporary languages are related, and, moreover related by descent from a common parent language. How does one language grow out of another? Why did English grow out of West Germanic? The answer lies in part in the study of the nature of dialects--in the sense in which the linguist uses that word.

II. Background

Before you raise the problems of the how and the why of the development of English as a language, you may well wish to refurbish your weapons--the facts. To that end you will find the following essays helpful, if you do not already know them. And if they are familiar to you, a brief review of them may still be helpful. The first, by Albert H. Marckwardt, is a general summary of dialect study, the second, by Raven I. McDavid, explains many of the phenomena discussed in Marckwardt, in the unit, and (hopefully) in your class activities for the unit.

REGIONAL AND SOCIAL VARIATIONS

—Albert H. Marckwardt

THE DIALECTS OF AMERICAN ENGLISH

—Raven I. McDavid, Jr.

III. Suggested activities

Generally the student should be asked to investigate geographical and social dialects themselves. They have at hand many good sources of evidence for this kind of investigation. In the speech of their families, friends, and acquaintances they can certainly discern differences in social dialects and may well find differences in geographical dialects as well. Television and radio programs comprise a good source for wide variations in geographical dialects, and some variations in so social dialects. Similarly phonograph records, particularly records of readings of poetry or of plays, permit in-class investigation of geographical dialects, and, in records of plays at least, of geographical dialects, too. And a most fruitful source of evidence for both kinds of dialects is to be found in literature.

In making their observation, the students may well notice differences in sound, word choice, or even morphology and syntax. The distinctions in sound (or in spelling to indicate sound) will probably be the most obvious--the omission of sounds ("'commodate," "kinds") or their addition ("worst" or "drownded"), differences in speed or tempo, etc. But the other differences--differences in vocabulary, morphology and syntax--are also present, and observable.

Perhaps the dialect differences will be most observable in the dialect literature in the student packet. You may wish to begin the unit with this material, possibly by calling the students' attention to "When the Frost is on the Punkin," reading it aloud to them, and then asking them to observe the variant pronunciations or word choices. And then you can work up to more complex situations in which the student observes different dialects.

The students will have read Huckleberry Finn and possibly "The Celebrated Jumping Frog of Calaveras County" and "The Luck of Roaring Camp", as well. They would enjoy reviewing them now, as they are rich dialect sources. An excerpt from "The Celebrated Jumping Frog" may serve to illustrate the use to which the author puts dialect.

> Lots of boys and girls have seen that Smiley, and can tell you about him. Why, it never made no difference to him--he would bet on anything--the dangdest feller. Parson Walker's wife laid very sick once, for a good while, and it seemed as if they warn't going to save her; but one morning he come in, and Smiley asked how she was, and he said she was considerable better--thank the Lord for his inf'nit mercy--and coming on so smart that, with the blessing of Prov'dence she'd get well yet; and Smiley, before he thought, says, "Well, I'll risk two-and-a-half that she won't, any way."
>
> Thish-yer Smiley had a mare---

Use Huckleberry Finn to show how the use of dialect seems to clothe Huck in suitable style, to be a means of characterization:

> I don't take no stock in Mathematics, anyway.
>
> At first I hated school, but by-and-by I got so I could stand it.
>
> Whenever I got uncommon tired I played hookey, and the hiding I got next day done me good and cheered me up.

From the visual and aural observation of the more simple written examples of dialect, you can pass to wholly aural observation. You might begin this with a finger exercise. Place on the blackboard the words "Mary," "merry" and "marry," or the sentence "To marry made Mary merry." Ask three or four different students to read the words and ask the others to listen to identify any variations in their pronunciations. The students can then go on to more sophisticated aural observations, such as "tracking" exercises. Tracking is a very careful mimicry of any speech style as the speaker speaks line by line. Try having the student follow you as you give lines of conversation orally. Through this type of exercise he may develop a more discerning ear. If a good dialect record can be obtained, you may like to try tracking the language used. Students will volunteer for this. This exercise may be of some use in developing listening attitudes; however, the students' enthusiasm should, to some extent, determine its length. As possible outgrowth of this exercise would be to observe the dialects of certain television characters: Andy Griffith, Molly Berg, Dizzy Dean, Rochester, Jimmy Dean, and others the students may know. If you are fortunate enough to have a student with a recorder, you may ask him to make a tape recording of variations in language found in the class.

From such classroom aural observations the students can go on to independent observations of the social and regional variations represented in their community. The following material, adapted from A Curriculum for English may provide additional suggestions to stimulate such observation. Common dialect variations of American English are listed according to the three principal geographical dialect areas, Northern, Midland and Southern. Northern is spoken principally by people from New England, New York and northern Pennsylvania; Midland by speakers from southern Pennsylvania; and Southern by speakers from the coastal and plantation south, from Maryland to Forida, and west (roughly) to Texas.

Nebraskans speak a Midland dialect; however, elements of the Northern and Southern regional patterns appear, and this will be particularly true if the teacher has a student who comes from such a region. The teacher may test regional influences on her students by asking them "What do you call the thing you fry eggs in?" One answer will indicate one regional influence, another another. Students may wish to compile lists of "regional" elements in the speech of their own classmates or their acquaintances about town.

NORTH	MIDLAND	SOUTH
living room, sitting room	living room	big house, great house big room, front room
piazza	porch	piazza
curtains	blinds	roller shades
andirons, fire dogs	also hand irons, dog irons, dogs	
clothes closet	clothes press	clothes closet
comfortable, comforter	comfort	comfort
tied quilt, tie		
pail	bucket	bucket
spider	skillet	skillet, spider
wishbone, lucky bone	wishbone, N, W, pull-bone, W lucky bone, S	pull bone, pully bone
teeter	totter, N seesaw, S	see-saw, riding horse
stone wall	rock fence, stone wall	rock fence
Virginia rail	worn fence	rail fence
corn husks	corn husks	corn shucks
corn bread	corn pone, pone bread	corn pone, pone bread

water faucet	spicket, spigot	spicket, spigot
gutters	eaves trough	gutters
paper bag, sack	poke	poke
baby carriage	baby coach N baby buggy W,S baby cab (SE Ohio)	baby carriage
chipmunk	ground squirrel	ground squirrel
whinny, whinner, whicker	nicker, whinny, whicker	
quarter to	quarter of, till	quarter to
hay mow	hay mow	loft
hay cock	hay cock	hay shock
skunk	pole cat	pole cat
Merry Christmas!	Merry Christmas!	Christmas Gift!

Source: Kurath, Hans. A Word Geography of the United States. Studies in American English I. University of Michigan Press, 1949.

ITEMS FROM A DIALECT GEOGRAPHER'S CHECK LIST

OF CHILDREN: raised, brought up, fetched up, reared
OF IMMEDIATE FAMILY: my folks, my parents, my kin folks, my kin, my relatives
TO: get sick, take sick, be taken sick
TO BE SICK: to his stomach, at his stomach, in his stomach, on his stomach
TO CARRY (A HEAVY SUITCASE): lug, pack, tote, hike
COAST LYING DOWN: belly bunt, belly bust, belly buster, belly bump, belly flop, belly grinder, belly whack, belly kacghug, belly kachunk, belly wop, belly bunter, belly slam
TO ABSENT ONESELF FROM SCHOOL: bag school, bolt, book jack, lay out, play hooky, play truant, run out of school, skip class, skip school, slip off from school

Soon after the students have begun to get the knack of dialect investigation, they should be asked to record the variations they read and hear. Their record should include not only the variant form and the form which is native to them, but also a brief description of the speaker. This is most important to the student's formulation of dialect; if the variations he observes are to be something more than oddities for him, he, like the linguist, must observe that clusters of variations pattern together and with certain regional and social backgrounds. To make this observation, he should notice the regional location or background and the social position or background of each speaker who uses the variant forms. Thus for each variation that he records, the student should also answer questions like these: was the speaker or his family rich? poor? well educated? uneducated? cultured? uncultured? socially prominent? socially obscure? southern? eastern? midwestern? was English his native language? or acquired language?

The exercises in the student packet, it should be noted, are again only suggested activities. They should be supplemented or modified according to the needs of the class or the opportunities in the community. The eleventh exercise, for example, might easily be turned into a group exercise to be run over quite a long time. Further, it may well serve as a source of alternative or supplementary composition assignments modelled after those already in the student packet.

Other class activities might follow from the following, more particular suggestions, which are supplemented still further by the exercises and composition assignments which appear in the student packet:

A. Read and observe dialect in short stories.
    1. "The Luck of Roaring Camp"--Bret Harte
    2. "The Celebrated Jumping Frog"--Mark Twain
    3. "Neighbor Rosicky"--Willa Cather
    4. "Champion"--Ring Lardner

B. View the film which demonstrates dialects by means of group conversation. Smith, University of Buffalo, available at Audio-Visual Bureau, University of Nebraska.

C. Read poems having dialect.
    1. "Malindy"--Paul Laurence Dunbar
    2. "When the Frost is on the Punkin"--James Whitcomb Riley
    3. "Mia Carlotta" T. H. Daly

D. Interview people having variations of pronunciations in your community.

E. Collect expression used by grandparents which show dialect. Trace the sources of these dialects.

F. Listen to records of dialect.

G. Bring to class and share examples of additional dialects. Child dialect, Cockney English, Western (rolling)

H. Post on the bulletin-board uses of dialect clipped from magazines. ("Tales Mein Grossfader Told"--Saturday Evening Post)

I. Give an adaptation of a familiar rhyme in several dialects. You may wish to use "Twinkle, Twinkle, Little Star", "Old King Cole", or "Little Miss Muffett."

J. Listen carefully to speakers on radio and television for the use of dialect variations. Bring a list to class.

K. Dramatize parts of dialect plays. Two good plays are: I Remember Mama and Sunday Costs Five Pesos.

L. The more advanced students may read The Education of Hyman Kaplan by Leonard Q. Ross and The Bigelow Papers by James Russell Lowell.

M. The more advanced students may find George Bernard Shaw's Pygmalion interesting for the Cockney dialect. Have them cut and dramatize and excerpt.

Bibliography

The following works may supply still further knowledge of or inspiration for the study of dialects:

1. Harold B. Allen. Readings in Applied English Linguistics. Appleton-Century-Crofts, Inc., New York, 1958.

2. Jean Malmstrom and Annabel Ashley. Dialects-U.S.A. N.C.T.E., 1963.

3. H. L. Menchen. The American Language 4th ed., abridged by Raven I. McDavid, Jr. Alfred A. Knopf, New York: 1963.

A CURRICULUM FOR ENGLISH

Teacher Packet

PHONOLOGY

Grade 9

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Experimental Materials
Nebraska Curriculum Development Center

Phonology

Grade 9

Contents

I. For the Teacher

Section A: Objectives, rationale, time suggestion, suggested method of procedure, key for exercises, bibliography
Section B: Background lecture notes
Section C: Glossary of Terms

II. For Teacher and Students

Section D: Some definitions of terms
Section E: Phonemic alphabet of Modern English
Section F: First Exercise
Section G: Exercise on Stress
Section H: Exercise on Pitch
Section I: Exercise on Juncture
Section J: Exercise on Clause Terminals
Section K: Review of Phonology

Section A

To the Teacher:

Objectives of Unit 16

1. To learn the components of speech as the linguist shows them and observe how they work together to make meaningful language.

2. To practice transcribing the basic (or segmental) sounds of English and also to learn to recognize other essential (suprasegmental) features of our spoken language - stress, pitch, and juncture.

3. To learn basic tone patterns of English sentences.

4. To see how pitch and juncture may apply to punctuation.

5. To observe the rhythm of English, by listening and recording.

A Word to the Teacher

The chief value in teaching the student phonology is that it is both useful and fun to learn the way our language works. The child already knows, of course, how to speak English; in this unit we are asking him to become consciously aware of what he has subconsciously known a long time. Such conscious knowledge is of great value in itself; but there are also some lesser practical values inherent in such an investigation: (1) it may lead the student to a better understanding of the spelling of his language-in this respect, you might review some of his learning in the spelling unit for Grade 7; (2) it should help him to gain a surer sense of the sentence as a unit of expression; (3) it should clarify the punctuation of "restrictive" and "non-restrictive" modifiers; (4) it should lay the groundwork for the study of prosody; (5) most importantly, it should make the student keenly aware of the differences between spoken and written English and sensitive to the fact that written English must operate without most of the "suprasegmental" features of the spoken language.

The presentation of these materials is necessarily analytical: all these features of our spoken language operate at once in actual speech; but for simplicity of presentation, we suggest working at the features one at a time. The final aim of the unit, probably, is the review work in Section K, where all the features are put together in problems. But unless there is some practice with the various features, successful work in the final section is not likely.

How Much Time for Unit 16?

Most students find phonology fascinating, and most teachers do, too. There is some danger that both will be carried away with the fun and learning in the unit, so that other aspects of the 9th grade curriculum will suffer. Therefore, we suggest that some limitation be placed on this material: we think that roughly three weeks' time is a maximum period to cover the features of the unit with reasonable thoroughness.

Suggested Methods for Using the Student Materials

SECTIONS E, F, G:

Hand out the sections to the students. Explain generally what "phonemic transcripts" are and what the phonemic alphabet is, especially. Go over Section F in class, making sure each student understands each symbol as illustrated in the sample words given on that sheet.

Let the class give other words to illustrate the sounds, or supply some of your own. Then let them try writing whole words in phonemic characters.

Let the students work on Section G, checking with them to see that they get started correctly.

Write a message on the board to the class in phonemic transcription (it should be a real message, such as the assignment -- or perhaps permission to be excused if the hour is nearly over).

Encourage students to write messages of their own in phonemic characters.

SECTION H:

After students have the phonemic characters pretty well in hand, introduce them to the problem of stress, first explaining it in more detail than they have in Section E.

Then have them work on Section H.

Encourage them to discover as many pairs as they can of words that have different stress patterns for different grammatical meanings (such as address and address, conduct and conduct, transfer and transfer, separate and separate -- the list is quite long). Also encourage them to notice the difference in stress patterns between such phrases as white house and White House, the green house and the Green house, blackbird and a black bird.

SECTION I:

Explain pitch to the students in more detail than is given in Section E. Then start the students to work on Section I. Encourage them to see other possibilities in the sentences given them beyond what the exercise calls for.

The students should see that the 2-3-1 pattern is the normal one for declarative sentences (it is also the one used for questions oftentimes when a yes-or-no answer is not expected: What's your name? How do I get there? Who is responsible?, etc.); they should also see that the 2-3 pattern is usual in questions where a yes-or-no answer is expected.

Don't feel abashed if the generalizations you come to admit of some exceptions. Though the pitch patterns of Modern English are pretty generally applicable, the fact is that we can say almost any sentence almost any way -- you might ask students how many ways such a sentence as "Joe is the best guy I know" can be said for different shades of meaning.

SECTION J:

Read the following eight sentences to your students, asking them, first of all to write them down on a sheet of notebook paper:

1. She didn't seem able.
2. That was a grey train.
3. Mother gave me a neat owl.
4. I have no use for a dough pad.
5. She didn't see Mabel.
6. That was a great rain.
7. Mother gave me a knee towel.
8. I have no use for a dope ad.

Don't worry about your reading of these; if you read them normally, the students will write them correctly, never fear, even if they are silly -- you might warn them that these are rather silly sentences, if you like.

Then check: you'll probably find that a large majority of the students wrote the sentences as you dictated them. And all of the students will see the differences if you repeat them to them.

Then have them write them down on Section J and transcribe them phonemically. Show them how to mark the "plus" juncture, after the example on Section J.

Encourage the students to think up other pairs of words or phrases which offer similar contrasts. You may be surprised at their ingenuity.

Then pass out the exercise on clause terminals and study it together with them. Help them to write the exercises with the proper terminal markings. They should soon jump to the generalization that the third terminal (→) is roughly the equivalent of the comma, and that the second terminal (↗) is roughly equivalent to a question mark. They'll want to conclude that the first terminal (↘) is equivalent to the period; but warn them with such sentences as "What's your name?" "How do I get to the school?" and "Why did you say that?"

SECTION K:

This section can be looked on as a sort of "final examination" over the unit. When you think the students are pretty well prepared, offer it to them as a sort of test of their phonological muscles. They should be fairly accurate in their command of the phonetic alphabet symbols; they may be less sure of stress, pitch, and juncture and the terminals. Some students will no doubt point out that if pitch is carefully marked the clause terminals are more or less gratuitous -- praise them for their perceptiveness, for they're right!

A key for all these exercises follows, to help cut down your preparation time. But you may have to practice a bit to be ready for their impromptu questions.

Key: Section F

One-word exercises

bum	/bəm/	employ	/imploy/
thighs	/θayz/	yew	/jiuw/
trashy	/træʃiy/	how	/hæw/
Denver	/denvər/	gonna	/gonə/
licks	/liks/	awning	/ɔniŋ/
change	/tʃeyndʒ/	mirage	/miraʒ/
speech	/spiytʃ/	though	/ðow/
food	/fuwd/		
put	/put/		

Section G

Two Words

at all /ə̀+tɔ́l/
his hat /hìz+hǽt/
blackbird /blækbərd/
White House /hwáit+hæ̀ws/
white house /hàit+hǽws/
Chesty's chest /tʃesiŷz+tʃést/
sea shells /sîy+ʃèlz/
let's go /lèts+gów/ or more rapidly /lèz+gów/
Jones's bones /dʒównzə̀z+bôwnz/
Joneses' bones /dʒôwnzəz+bównz/ (These are said the same way.)

Three Words

open air show (a show out in the open air)
/ôwpə̀n+êr+ʃów/
open air show (an air show that's free for all)
/ôwpə̀n+ér+ʃôw/

Spanish Student (from Spain) /spæ̂nìʃ stúwdənt/

Spanish Student (of Spanish) /spǽnìʃ stûwdənt/

Key: Section H:

1. /$_2$hwət ər wiy hæviŋ fər$_3$ dinər$_2$ məðər$_3$/
/$_2$hwət ər wiy$_3$ hæviŋ$_2$ fər dinər məðər$_3$/
/$_2$hwət ər wiy hæviŋ fər$_3$ dinər$_1$ ^{2}məðər$_3$/

Section A (continued)

2. /$_2$yuwr goiŋ$_3$ wið$_1$ him/
/$_2$yuwr goiŋ wið$_3$ him$_1$/
/$_2$yuwr goiŋ$_3$ wið him/
/$_2$yuwr goiŋ woð$_3$ him/

Key: Section I: Juncture

/ʃiy didənt siym+eybəl/

/ðæt wəz ə grey+treyn/

/məðər geyv miy ə niyt+æwl/

/ay hæv now iuws fər ə dow+pæd/

/ʃiy didənt siy+meybəl/

/ðæt wəz ə greyt+reyn/

/məðər geyv miy ə niy+tæwl/

/ay hæv now iuws fər ə dowp+æd/

Key: Section J: Clause Terminals

/may owldəst brəðər → huw livz ən denvər → iz pritiy kreyziy ↘/

/ə mæn huy livz ən nebræskə əz pritiy kreyziy ↘/

/ iz ðis ðə kərekt ədres ↗/

/may ənkəl → ə swel gay → livz wið as næw ↘/

Key: Section K:

1. Where did you get the hat, Joe?

```
  2∧  ˈ  ˋ   ˈ·3ˊ   2ˊ
/hwerdʒə+get+ðə+hæt↘dʒow↗/
```

2: Why is your mother watching us so closely?

```
  2ˊ   ˋ˙   ∧ ᵕ   ∧ ᵕ  ᵕ  ᵕ3 ˊ  ᵕ
/hwayz+yer+məðər+wotʃiŋ+əs+sə+klowsliy↘/
```

3. The best reason I know to study grammar is that it's fun.

```
 2ᵕ  ˊ    ∧ ᵕ 3ˊ2ˋ  ᵕ   ˋ  ᵕ   ∧ ᵕ   ᵕ   ᵕ 3ˊ
/ðə+best+riyzən+ay+now+tə+stədiy+græmərz+ðæt+its+fən↘/
```

4. A little Latin never hurt anybody.

```
 3 ˋ ᵕ  ˊ ᵕ  ˋ ᵕ   ˋ  3ˊ ᵕ ᵕ
/ə+litəl+lætən+nevər+hərt+enibədiy↘/
```

5. We went to church each Sunday morning at nine o'clock.

```
 2ˋ   ˋ   ᵕ   ˉ     ˋ   ∧ ᵕ   ˊ  ᵕ  ᵕ   ∧   ᵕ3ˊ
/wiy+went+tə+tʃərtʃ+iytʃ+səndiy+morniŋ+æt+nayn+əklak↘/
```

6. That cake is sweeter than this one; but I like this one better.

```
  2ˊ  ∧      ∧ ᵕ    ᵕ 3ˊ 2ᵕ  ᵕ  ˋ   ˋ    ˊ  ᵕ3 ˊ ᵕ
/ðæt+keyks+swiytər+thən+ðis+ən→bət+ay+layk+ðis+ən+betər↘/
```

Section A (continued)

7. Wait till I get ready before you shoot.

```
 2^  ˘   ˘   ˘    ´ ˘    ˘^  ˘3  ´
/weytəl+ay+gət+rediy+bəfor+yə+ʃuwt↘/
```

8. Bill's bills are too high, and Mark's marks are too low.

```
 2^   ´    ˘   `   3´ 2˘   ^      ´     ˘  ` 3 ´
/bilz+bilz+ər+tuw+hay→ənd+marks+marks+ər+tuw+low↘//
```

9. Soon you'll be a foot taller than your father.

```
 2´   ˘   ˘  ˘ ^   ´˘    ˘    ˘3 ´˘
/suwn+yul+biy+ə+fut+talər+thən+yur+faðər↘//
```

Selected Bibliography

For Introductory Purposes:

For Trager-Smith system:	
Smith, Henry Lee	Inglis Lecture Linguistics in Teaching Harvard Press, Cambridge, Mass., 1956
For Kenyon System:	
Sledd, James	Short Introduction to English Grammar Scott, Forsman and Company, Chicago, 1959

For Source Books:

Trager and Smith	Outline of English Structure Washington D. C. American Council of Learned Societies, 1956
Kenyon and Knott	Pronouncing Dictionary of American English Springfield, Mass., Merriam Company, 1944

Records

Winston Churchill --	Blitzkrieg	Columbia	33 rpm	M L 5511
	I Can Hear It Now	Columbia	33 rpm	5066
Little Orley Series		Decca	45 rpm	
	Uncle Lumpy	1-126		
	Coonskin Cap	1-209		
	Happy Bird	1-112		
Maurice Chevalier	Gigi	Columbia	33 rpm	W L 158
Smothers Brothers	At the Purple Onion	Mercury	33 rpm	MG 20611

There are many 78 records no longer made but which may be available in school libraries, such as the series This I Believe or some of the records of Victor Borge.

Records may be of value in that they allow all the students to hear one person talking (and the person can be made to say the same thing over exactly the same way); they are also of some value in that some of them suggested may give examples of different intonation patterns.

Grade 9; Unit 16: Phonology

Section B

To the Teacher:

The following lectures on phonology from the Nebraska Council of Teachers of English *A Curriculum for English* may prove helpful as a general overview of the subject.

Phonology:

The traditional division of grammar into phonology, morphology, and syntax is probably still a sensible way to talk about our language. Of course, in the living language, all these matters happen together; we are analyzing them out only for convenience in making our observations about our language.

Phonology is the study of the sounds of a language. Most modern linguists follow what is called the *phonemic* method of analysis; that is, they analyze the sounds of the language only insofar as there is a difference in meaning implied by a difference in sounds. The *phonetic* method is interested in actual sound differences, whether meaningful or not. Thus, there is a real difference in the way we sound the two p's in *pip*; the first one is strongly aspirated, the latter one is not; but in modern English the difference between $[p^h]$ and [p] is not significant so far as any meanings are concerned. (Linguists nowadays usually employ square brackets to indicate phonetic transcription and virgules to indicate phonemic transcription. The so-called "phonic" method of the elementary teacher should not be confused with either of these; it is concerned with relating sounds to letters in our spelling, while both of these methods are concerned with representing the sounds of a language with unambiguous characters, which may or may not coincide with the letters used in spelling.

The phonemic "alphabet" usually employed by American linguists consists of the following "segmental" list. The symbols for the consonants are those of the International Phonetic Alphabet (IPA); most of them correspond to the symbols used in English spelling. The symbols for the vowels are outlined by Henry Lee Smith, Jr., in *Linguistic Science and the Teaching of English* (The Inglis Lecture, 1954), Harvard University Press, 1956, pp. 20-35.

CONSONANTS:

p for the initial and terminal sounds in the word *p*i*p*
b for the initial and terminal sounds in the word *b*i*b*
t for the initial and terminal sounds in the word *t*a*t*
d for the initial and terminal sounds in the word *d*i*d*
k for the initial and terminal sounds in the word *k*i*ck*
g for the initial and terminal sounds in the word *g*a*g*
f for the initial and terminal sounds in the word *f*i*f*e
v for the initial and terminal sounds in the word *v*al*ve*
θ for the initial and terminal sounds in the phrase *th*in streng*th*
ð for the initial and terminal sounds in the phrase *th*ey ba*the*
ʃ for the initial and terminal sounds in the word *sh*u*sh*
t for the initial and terminal sounds in the word *ch*ur*ch*

ʒ	for the first consonant sound in the word azure
dʒ	for the initial and terminal sounds in the word judge
l	for the initial and terminal sounds in the word lull
m	for the initial and terminal sounds in the word mom
n	for the initial and terminal sounds in the word nun
ŋ	for the final sound in the word sing
h	for the initial sound in the word hat
j	for the initial sound in the word yield
r	for the initial and terminal sounds in the word rear
w	for the initial sound in the word weild
s	for the initial and terminal sounds in the word sass
z	for the initial and terminal sounds in the word zeroes

VOWELS

Basic vowels ("Short" vowels)		Complex or glide vowels ("Long" vowels)	
i	for the middle sound in bit	iy	for the middle sound in heat
e	for the middle sound in bet	ey	for the middle sound in date
æ	for the middle sound in bat	ay	for the middle sound in night
u	for the middle sound in look	uw	for the middle sound in food
o	for the o in gonna	ow	for the middle sound in boat
a	for the middle sound in box	æw	for the middle sound in loud
ɔ	for the middle sound in bought	y	for the middle sound in Hoyt
ə	for the final sound in sofa	iuw	for the middle sound in mute
ɨ	for the middle sound in just (as we say it rapidly)		

A moment's reflection will suggest why some of the consonants are paired. The sounds represented by /p/ and /b/, by /t/ and /d/, by /k/ and /g/, by /f/ and /v/, by /θ/ and /ð/, by /ʃ/ and /ʒ/ and by /tʃ/ and /dʒ/ are paired because they represent unvoiced and voiced variations of otherwise the same sounds. That is, the difference between /p/ and /b/ is that in the former case they a e. You may realize this if you say another pair alternately without stopping: /s/, /z/, /s/, /z/, etc.

The nine basic vowels may be thought of in terms of their relative locus in the mouth. If the following diagram may be thought of as a cross-section of the mouth, with the front at the left and back at right, the basic vowels may be relatively placed as follows:

		High		
	i	ɨ	u	
(fwont)	e	ə	o	(back)
	æ	a	ɔ	
		Low		

What we normally think of as "long" vowels are in reality complex vowels--they are comprised of a basic vowel and a glide to a high front position (the "y" glide) or a high back position (the "w" glide). We perceive this easily enough in the case of "long i" /ay/; but we must observe closely to notice that when we make the "long a" /ey/, we start with the /e/ in "red" and glide up to an "ee" sound. In short, our word raid is said by American speakers "reh-eed," rapidly though it be. And while we say hit "hit," we say heat "hi-eet." Lip-readers learn to observe the difference in the movement of the mouth.

He didn't seem able /hiy didənt siym+eybəl/

He didn't see Mable /hiy didənt siy+meybəl/

Single-bar juncture marks the interruptions which separate the word-groups of normal spoken English:

The man sitting on the bench was crying like a baby.

/ðə mæn/ sitiŋ ɔn ðə bentʃ/ wəz krayiŋ/ layk ə beybiy/

Double-bar juncture marks a more pronounced interruption, and is usually found in conjunction with 3-2 pitch (it may be profitably thought of as "comma juncture"):

My brother, who lives in Denver, came to visit us.

/$_2$may $_3$brəðər$_2$//huw livz ɨn $_3$denvər$_2$// krym tə $_3$vixɨt $_1$əs/

And double-cross juncture marks a yet more pronounced interruption, and is associated with terminal pitch- patterns and the ends of sentences:

I'm going home. Are you going with me?

/$_2$aym gowɨn$_3$ howm$_1$ #$_2$ar yow gowɨn$_3$ wiθmiy # /

In brief, as applied by phonemic analysts, the juncture marks may be thought of as follows: plus juncture roughly indicates word divisions, double-bar juncture roughly indicates common breaks, and double-cross juncture roughly indicates end-punctuation breaks. But in each case one must remember the term "roughly."

A few example sentences will show how a full phonemic transcription looks, with both the segmental and suprasegmental features indicated:

The best reason I know to study grammar is that it's fun.

/$_2$ðə bést rîyzə̆n/ $_3$áy $_2$nòw/ tə̆ stə̂dĭy grǽmə̆r/ îz/ ðæ̆t ĭtz $_3$fə́n$_1$ # /

Poetry, Syntax and Phonology-Mr. Bailey

Prosody was the fourth part of the traditional grammars of the 18th and 19th centuries (after phonology, morphology, and syntax.) In the past century, it has disappeared from the grammar book, in part, I suppose, because grammar and poetry have been divorced in the schools (inadvisably, in my judgment), and in part, perhaps, because prosody has been neglected in poetic criticism. The unhappy fact is that little is known about prosody today; and we must stop short of suggesting with any certainty what prosodic features mean and content ourselves with a limited descriptive prosody.

Even though the traditional descriptive terminology ignores some of the distinctions which modern phonologists make about our language, it is useful for teaching purposes. The traditional metrical feet, for instance, assume only two degrees of stress:

In addition to this "segmental" list of sounds, phonemic analysis demands our recognition of a number of "suprasegmental" features--features of "stress" or relative loudness of sound, of "pitch" or relative highness of sound, or "pitch" or relative highness or lowness of the voice tone, and of "juncture" or interruption of the flow of sound.

Four degrees of <u>stress</u> are usually differentiated by the phonemic analyst: primary, secondary, tertiary, and quaternary. These are indicated, in phonemic transcription by, respectively, ´ ^ ` ˘ written above the vowel symbols. The degrees of stress may easily be heard in the following examples:

lighthouse keeper (one who keeps a lighthouse) /láithæ̀wskîypĕr/

light housekeeper (one who doesn't do the heavy house work) /làit hǽws kîypĕr/

elevator operator /élə̆vèytə̆r âpə̆rèytə̆r/

Spanish students (one from Spain) /spæ̂nɨʃ stúwdə̆nt

Spanish student (one studying Spanish) /spǽnɨ̆ʃ stûwdə̆nt/

And we distinguish <u>conduct</u> (noun) and <u>conduct</u> (verb), <u>address</u> (noun) and <u>address</u> (verb) in good part by a difference in the comparative stress given the syllables.

Perhaps more important to modern English is what is called <u>pitch</u>--or the relative pitch of the voice as we talk. Again, phonemic analysts distinguish four degrees of pitch--low, normal, high, and very high--and indicate the pitch by, respectively, 1, 2, 3, and 4, written either above or below the line of the symbols for the sound segments. These degrees can again be heard easily enough in a few examples:

He is going home. /$_{2}$hiyz gowɨn$_{3}$ howm$_{1}$/

Is he going home? /$_{2}$iz iy gowɨn$_{3}$ howm/

Wow, what a game we played! /$_{4}$wæw$_{1}$ $_{2}$hwət ə $_{3}$geym wiy pleyd$_{1}$/

We soon come to recognize the 2-3-1 pattern as the pitch pattern of the declarative sentence, the 2-3 pattern as the pattern of many interrogative sentences, and the 4-1 pattern as the pattern for exclamations.

Of course, pitch and stress operate together in modern English; and what the linguist calls juncture operates together with both. By <u>juncture</u>, the phonemic linguist means interruptions in the flow of sound of our language. He distinguished four degrees of juncture, which he calls, from the marks he uses to indicate them, "plus" juncture (+), "single-bar" juncture (/), "double-bar" juncture (//), and "double-cross" juncture (#). Plus juncture may be observed in the following pairs of phrases:

a neat owl /ə niyt+æwl/
a knee towel /ə niy+tæwl/

a grey train /ə grey+treyn/
a great rain /ə greyt+reyn/

The iamb consist of an unaccented followed by an accented syllable.
The troches consist of an accented followed by an accented syllable.
The anapest consist of two unaccented followed by an accented syllable.
The dactyl consist of an accented followed by two unaccented syllables.
The pyrrhic consist of two unaccented syllables.

Clearly, in a four-stress language these terms are not very accurate. But, if we understand them to concern themselves with comparative stress levels, not absolute stress levels, the terms are useful enough. Hence, prosodically, the word lighthousekeeper is two trochees (/ ◡ / ◡), though phonologically it consists of a primary, tertiary, secondary, and quaternary stress (/ \ ∧ ◡).

Again, in using traditional line-length terminology, the teacher must recognize that the terms indicate a general pattern against which the verse works, not an absolute pattern to which the verse must conform. The traditional terms are:

Monometer for a line of one foot.
Dimeter for a line of two feet.
Trimeter for a line of three feet.
Tetrameter for a line of four feet.
Pentameter for a line of five feet.
Hexameter for a line of six feet.
Heptameter for a line of seven feet.
Octameter for a line of eight feet.

Now, most iembic pentameter verse does not dutifully conform to the pattern of five iambs in each line; but statistically the pattern does obtain, and one soon learns to read such verse against the general pattern. Observe the first line of Paradise Lost, for example:

Of man's/first dis/o-be/dience and/the fruit
Of that /for-bid/-den tree /whose mor/tal taste
Brought death/ in-to /the world /and all /our woe
With loss/ of E/den till/ one great/er man
Re-store/us and /re-gain/the bliss/ful seat.............

Only the second line may be said to fit the iambic pentamenter pattern; the others vary from it. But the fact is that most of the first, second, third, fourth, and fifth feet in the lines are iambs; and we read against the pattern if we read with any sensitivity to prosody.

Even though English words most often exhibit a falling rhythm (lovely, loveliness), the iambic meter is the most common in English verse, because in phrases the determiners and verb auxiliaries are not

˘ / ˘ / ˘ / ˘ /
stressed (the man is running down the street) and they precede nouns and verbs. Hence trochaic meter is uncommon in our language: it is interesting to observe that Browning's dedicatory "One Word More" to *Men and Women*--"lines I write the first time and the last time"-- is in trochaic verse, intentionally to emphasize the non-professional mood of the poem.

Readers of poetry soon begin to associate certain qualities with certain sorts of verse. One cannot read ballad meter without associating with it the qualities of the folk ballad and of the English hymn; it is not accidental that Wordsworth and Coleridge used ballad meter in *Lyrical Ballads*; it helped to express their reaction against the scientific rationalism of the eighteenth century, which looked on heroic couplets (iambic pentamenter couplets) as the vehicle for serious verse and considered the ballad meters as fit for doggerel or light comic verse. In connection with this, one should observe that Browning's "My Last Duchess," which is written in phoney heroic couplets (phoney in the sense that the rimes are not on words of great sense value in the poem and the verse is enjambed), gives away the phoniness of the Duke of Ferrara in the verse form itself. One cannot read heroic couplets without thinking of Pope and Dryden; one cannot read blank verse without thinking of Shakespeare and Milton and Wordsworth; one cannot read a sonnet without expecting an octave-sestet division. Whether or not verse forms have natural affinity with certain subjects or treatments, we cannot dismiss a form from the treatment it has historically been given.

In this connection, parody has great uses in the teaching of poetry. Students may not only find out how difficult the writing of metrically regular English is; they may come to see how the good parody plays against the expectations of the verse form. Christopher Morley's parody of Gray's famous elegy, for instance, plays against the seriousness of Gray's topic with the lightness of its subject matter:

> Full many a can of purest kerosene
> The dark unfathomed tanks of Standard Oil
> Shall furnish me; and with their aid I mean
> To bring my morning coffee to a boil.

And similarly, Paul Dehn makes use of some of the diction of Herrick in his spoof of the famous lyric of the seventeenth-century poet:

> Whenas in jeans my Julia crams
> Her vasty hips and mammoth hams,
> And zips-up all her diaphragms,
>
> Then, then methinks, how quaintly shows
> (Vermilion-painted as the rose)
> The lacquefaction of her toes.

Paul Dehn reverses the punch line in Leigh Hunt's famous accolade to Jenny Carlyle:

> Jenny kiss'd me when we met,
>   Jumping from the chair she sat in;

Time, you thief, who love to get
   Sweets into your list, put that in:
Say I'm weary, say I'm old,
   Say that health and wealth have miss'd me,
Say I've had a filthy cold
   Since Jenny kiss'd me.

Franklin P. Adam's parody is a more interesting one, it seems to me, for it suggests a quite fundamental shift in the consequences of Jenny's kissing one:

Jenny kiss'd me in a dream,
   So did Elsie, Lucy, Cora,
Bessy, Gwendoly, Eupheme,
   Alice, Adelaide, and Dora.
Say of honor I'm devoid,
   Say monogamy has miss'd me,
But don't say to Dr. Freud
   Jenny kiss'd me.

Parody, of course, need not be aimed at a specific poem--though that is a good way for students to start and perhaps must suffice until they read enough to sense what forms have come to mean to us. In time students can learn to see that heroic couplets can be parodied without specific reference to any poem, that Miltonic blank verse can be parodied, that Spenserian stanzas can be parodied, and so forth.

Syntax in Poetry. One of the first problems in teaching of poetry is the syntax of poems. Students must be taught to see that poems are written in English, quite as prose is; and they must learn to perceive the syntax of the poem, if they are to understand it. In some cases, fortunately, this is not hard. The poems of Frost (#1 and #2) are not syntactically difficult, for the syntax is that of prose. At the other extreme, however, the opening lines of Paradise Lost are syntactically very complex, and the student must be brought to see that Milton has to employ abnormal word order to bring all the complexities into one English sentence (the huge structure beginning "Of man's first disobedience" and the other huge structure beginning "that on the secret top" both would compete, in normal prose, for position right after "Sing, Heavenly Muse"; and obviously both cannot go there). Prose paraphrase is of great help in teaching such complicated syntax, and should not be overlooked as the first step toward a student's understanding of the poem. Certain inversions of word order are particularly common in English verse--of subject and verb, of noun and modifier, of verb phrase, for instance--and they should be expected. Such "difficult" lines as Browning's famous

"Irks care the crop-full bird? Frets doubt the maw-cramm'd beast?" become easy. The normal prose interrogative pattern is substituted for the subject-verb inversion that was common in earlier periods of our language:

Does care irk............does doubt fret.............?

Some 20th century verse is syntactically ambiguous, one cannot be sure what the syntax really is. But this is rarely true of verse before Hopkins.

Sound in poetry. I believe that students should come to love the sounds of the language in poetry long before they know what some of the poetry means. A student loved, to him, meaningless nursery rimes before he came to school, we should hope; and he may have been fortunate enough to hear the cadences of the King James Bible and of the great English hymns as well. By the high school years we should be able to consider the sounds of poetry in connection with the meaning of it. Some such applications are easy enough. It is not hard to get the student to see that Pope is illustrating his point when he writes

> Tho' oft the ear the open vowels tire.

And he can easily see that Dryden, in his description of Achitophel (#4) is loading the lines with hissing sibilants (false, first, curst, fit, place, disgrace) to intensify his view of the character.

Other observations are not so easy, perhaps. I think, however, that students may come to agree that the contrast of the smooth metric pattern of Donne's "Legacy" (#3) and the knotty logic of the poem emphasizes the shock of that poem. Read properly, this sounds like a typical, lovely love lyric; only when the meanings are examined does one become aware that, behind the facade of the lyric is a bitter criticism of the loved one. This sort of incongruity of sound and sense is very appealing to us all.

Still more subtle and perhaps less certain observations are worth consideration, it seems to me. For instance, I find it interesting to observe that the sounds in Frost's "Nothing Gold Can Stay" (#1) are predominantly rich, long-vowel and liquid-consonant ones, sounds that we hold onto longer than others in the saying of them--and yet, ironically, the meaning of the poem is that golden things do not remain with us. I suspect that we know too little about sounds and our associations with them to make too much of such observations with any certaintly at all; but whatever means we may use to make students aware of the sound-facet of poems we should use, I believe. For our great poetry does not vary from normal everyday prose only in that its diction is more richly connotative, its rhythms more regular, its syntax more compact--though all these may be true--but also because its sound patterns complement the meaning. Reading well, then, involves sounding the language in the fullness of its range. And I should encourage teachers to read as well as they know how and to bring their students to read as well as they know how in this often neglected respect. Generations steeped in the King James Bible and the early poets came by a love for the sound of our language "naturally"; our generation, divorced from this heritage, may be said in this respect to say and hear no language at all.

Appendix: Bailey's lecture on "Linguistics and Poetry"

3. When I died last, and, dear, I die
As often as from thee I go,
Though it be but an hour ago,
And lover's hours be full eternity,
I can remember yet that I
Something did say, and something did bestow;
Though I be dead, which sent me, I should be
Mine own executor and legacy.

I heard me say, "Tell her anon,
That my self," (that is you, not I)
"Did kill me, and when I felt me die,
I bid me send my heart when I was gone,
But I alas, could there find none,
When I had ripped me and searched where hearts did lie;"
It killed me again, that I who still was true
In life, in my last will should cozen you.

Yet I found something like a heart,
But colors it, and corners had;
It was not good, it was not bad,
It was entire to none, and few had part.
As good as could be made by art
It seemed; and therefore for our losses sad,
I meant to send this heart instead of mine,
But oh, no man could hold it, for "twas thine.

4. Of these the false Achitophel was first;
A name to all succeeding ages curst:
For close designs, and crooked counsels fit;
Sagacious, bold, and turbulent of wit;
Restless, unfixed in principles and place;
In power unpleased, impatient of disgrace:
A fiery soul, which, working out its way,
Fretted the pigmy body to decay,
And o'er-informed the tenement of clay.

5. Of Mans First Disobedience, and the Fruit
Of that Forbidd'n Tree, whose mortal taste
Brought Death into the World, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful Seat,
Sing Heaven'ly Muse, that on the secret top
Of Oreb, or of Sinai, didst inspire
That Shepherd, who first taught the chosen Seed,
In the Beginning how the Heav'ns and Earth
Rose out of Chaos: Or if Sion's Hill
Delight thee more, and Siloa's Brook that flowd
Fast by the Oracle of God; I thence
Invoke thy aid to my adventous Song,
That with no middle flight intends to soar
Above th' Aonian Mount; while it persues
Things unattemped yet in Prose or Rime.

6. What dire offense from am'rous causes springs,
What mighty contests rise from trivial things,
I sing -- This verse to CARYL, Muse! is due:
This, even Belinda may vouchsafe to view:
Slight is the subject, but not so the praise,
If She inspire, and He approve my lays.

Say what strange motive, Goddess! could compel
A wel--bred Lord t'assault a gentle Belle?
O Say what stranger cause, yet unexplored,
Could make a gentle Belle reject a Lord?
In tasks so bold, can little men engage,
And in soft bosomes dwells such mighty Rage?

7. For I have learned
To look on nature, not as in the hour
Of thoughtless youth; but hearing oftentimes
The still, sad music of humanity,
Nor harsh nor grating, though of ample power
To chasten and subdue. And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man:
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things. Therefore am I still
A lover of the meadows and the woods,
And mountains; and of all that we behold
From this green earth; of all the mighty world
Of eye, and ear, -- both what they half create
And what perceive; well pleased to recognize
In nature and the language of the sense
The anchor of my purest thoughts, the nurse,
The guide, the guardian of my heart, and soul
Of all my moral being.

8. Yet a semblance of resource avails us --
Shade so finely touched, Love's sense must seize it.
Take these lines, look lovingly and nearly,
Lines I write the first time and the last time.
He who works in fresco, steals a hair-brush,
Curbs the liberal hand, subservient proudly,
Cramps his spirit, crowds its all in little,
Makes a strange art of an art familiar,
Fills his lady's missal-marge with flowerets.
He who blows thro' bronze, may breathe thro' silver,
Fitly serenade a slumbrous princess.
He who writes, may write for once, as I do.

9. Loving in truth, and fain in verse my love to show,
That she, dear she, might take some pleasure of my pain,
Pleasure might cause her read, reading might make her know,
Knowledge might pity win, and pity grace obtain, --
I sought fit words to paint the blackest face of woe;
Studying inventions fine, her wits to entertain,
Oft turning others' leaves to see if thence would flow
Some fresh and fruitful showers upon my sun-burned brain.
B But words came halting forth, wanting invention's stay;
Invention, nature' child, fled step-dame Study's blows,
And others' feet still seemed but strangers in my way.
Thus, great with child to speak, and helpless in my throes,
Biting my truant pen, beating myself for spite,
Fool, said my muse to me, look in thy heart and write.

10. That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now; Fra Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
'Fra Pandolf' by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The Curtain I have drawn for you, but I)
And seemd as they would ask me, if they durst,
How such a glance came there; so, not the first
And you to turn and ask thus.

Section C

A GLOSSARY OF TERMS

Some Basic Terms

PHON- means "sound"

MORPH- means "meaning"

TAG- means "structure"

-EME means "unit of"

ALLO- means "variant of "

Hence, PHONEME is "unit of sound," MORPHEME is "unit of meaning," TAGMEME is "unit of structure." Hence, ALLOPHONE is "variant of sound," ALLOMORPH is "variant of meaning," etc.

PHONETICS: To most students of language nowadays the term *phonetics* refers to either articulatory phonetics or acoustic phonetics, and a phonetic transcription is a transcription which intends to note all significant sound features in the language whether or not these features have significance of meaning. For example in a phonetic transcription of the word *pop*, the two p's would be differently noted because the first *p* in the word is aspirated--the breath escapes after the *p* is made, *ph*; whereas in the last *p* in the word, the *p* is not aspirated -- the lips simply come together and no *ph* takes place. Now so far as English speaking people are concerned, these two p's are not distinguished in terms of meaning; we think of them both as p's. It is easy to see that a phonetic transcription would be a very complicated transcription of a language in which various features of sound would be recorded that do not necessarily have essential meaning in the language. Hence, for native speakers of English it's unnecessary to make phonetic transcription. Phonetics is of value to students of speech therapy or to students who are going to learn how to transcribe a language completely new to them. Phonetic transcription in contemporary books on language is usually put in square brackets, and an example of phonetic transcription would look something like this of the word *pop*: [p^hap=] . The "h" superscript would indicate an aspirated "p", the little "=" would indicate an unaspirated "p".

PHONEMICS: Phonemics is also a system of symbols used to represent sounds, but the sounds that phonemics indicate are only such sounds as have meaning value in the language that is being described. If we go to the word *pop* again, in English phonemic transcription *pop* would simply be written /pap/, and the two *p*'s would not be distinguished at all because native speakers of English don't understand them to be different sounds even though they are physically different sounds. In contemporary books phonemic transcription is put between slant signs or virgules, and so a phonemic transcription of *pop* would be /pap/. The phonemic transcription is a transcription of the phonemes in a language. This leads us to the next item.

PHONEME: A phoneme is a significant unit of sound in a language. In the word *beds* there are four phonemes: the *b*, the *e*, the *d*, and the *z* sound, and phonemically this would be written /bedz/. The phonemes in a language are discovered by comparing what are called "minimal pairs." For instance, the word *bed* differs from the word *head* in that the first sounds in these words are different, the *b* in one case and the *h* in the other case. The word *bed* differs from the word *bad* in that the medial sound is different, the /e/ in the one case and the /a/ in the other case. The word *bed* differs from the word *bet* in that the last sound is different, /d/ in one case and /t/ in the other case. This is the way that a linguistic scholar isolates the phonemes in a language. He listens for words that are alike except for one sound difference, and then he concludes that that sound difference is meaningful in the language. Theoretically if we did not in our language make this differentiation we would not have separate phonemes. In other words, if *bed* and *bet* both meant the same thing to an English-speaking person we couldn't, on that basis at least, distinguish the *b* from the *t* sounds.

ALLOPHONE: A most important term and concept in linguistics is "allo-"; it means literally "other," but perhaps more exactly "variant." Thus, an allophone is a variant sound. Indeed the "phoneme" is properly thought of as a range or spectrum or collection of allophonic variations. This can be illustrated easily enough. If we listen carefully to the *p*'s in these words -- *pit*, *spit*, *split*, and *lip* -- our ears detect real differences in the way we say them. In *pit* the *p* is strongly aspirated, in *spit* less so, in *split* even less so, and *lip* not at all. Clearly these *p*'s are not all the same sound -- they are *variations* of what we consider the same sound in Modern English (other languages may well consider them quite different sounds!) If you wish to carry this on, compare the b's in *butter*, *brittle*, and *rub* -- or the t's in *tatter* and *that* -- or the d's in *dab*, *drab*, and *had* -- or the m's in *mother*, *smother*, and *dim*. There is probably no sound in Modern English which we *always* say *exactly* the same way.

This *allo-* concept goes all through the analysis of English. Just as the "phoneme" is really a representative of variant allophones so the "morpheme" (see below) is really a collection of allomorphs. And the morpheme /z/ below is in reality a combination of these variants:

/-z/ as in /hilz/ (hills -- more than one hill)
/-s/ as in/ hits/ (hits -- more than one hit)
/-z/ as in / feysz/ (faces -- more than one face)

and others as well.

GRAPHEME: A grapheme is a significant unit of *visual* *shape* not necessarily only writing but any visual shape. The grapheme is to sight what the phoneme is to sound. Usually in a language like ours one grapheme represents one sound. But sometimes two graphemes are used to represent one sound, and we call this a digraph. An example is the *ea* in the word *head* that we used to represent the /e/ sound. Another example and one commonly talked about, sometimes called *the* digraph, is the ae digraph which is used in phonemic transcription to indicate the so-called "short a" sound in *hat* or in *bad*.

MORPHEME: A morpheme is a significant unit of meaning in a language. Formerly the term morpheme was used to apply both to the physical sound that represented a meaning and to what that physical sound meant. Nowadays linguists tend to separate these two and call the former a formant and the latter a morpheme. Let me illustrate. If we take our word *beds* we have in this word two formants; we have on the one hand *bed* and we have on the other hand *z*. Now this /z/ means "more than one." In other words, "more than one" is the morpheme, the meaning of this sound, the /z/ sound is the formant. In former times the term morpheme was used for both of these. Now morphemes are either free morphemes or bound morphemes. A free morpheme is a morpheme which all by itself makes sense as meaning in the language, like the series of sounds that we have in *bed* -- this means something to an English-speaking person. The /z/ on the other hand does not have meaning all by itself. It has meaning only when you attach it to another morpheme that has meaning, like *bed*. When you say /bedz/ the /z/ has meaning. Sometimes a word is a morpheme and other times only part of a word is a formant. It should be observed, I suppose, that some formants have more than one morphemic equivalent; in other words, some formants have more than one meaning. For instance, the /z/ in /*boyz*/may mean more than one boy, or it may mean belonging to one boy, or it may mean belonging to more than one boy. That formant in other words does not have just one meaning; it may have several meanings or several morphemes. It is perhaps simplest for a teacher to ignore the scientific distinction between morpheme and formant and just use the term morpheme, and most books on the subject even now do not make this distinction.

STRESS: By stress is meant the comparative loudness or softness of sounds in a spoken language such as ours. In modern English we distinguish four levels of stress from loudest stress to softest stress. The words usually used to illustrate these four levels are the words *lighthouse keeper*. In these words when they mean the keeper of a lighthouse we have the greatest stress on *light*, the next greatest stress on *keep*, the next greatest stress on *house* and the least stress on the *er* at the end -- lighthouse keeper. If we used these same sounds to indicate on the other hand a woman who does not do heavy housework, we have the expression light housekeeper, and in this expression we have the greatest stress on *house*, the next greatest stress on *keep*, the the third greatest stress on *light*, and the least stress on *er* again. These four degrees of stress are usually called primary stress, secondary stress, tertiary stress and quaternary stress, and the symbols usually used to indicate them are ´ for primary stress, ^ for secondary stress, ˋ for tertiary stress, and ˘ for quaternary, or least, stress.

PITCH: The term pitch is used by linguists to describe the frequency of the tone of the voice as the pitch of notes on a piano or other musical instruments. In modern English four pitches are usually distinguished in normal speech. These levels are indicated in phonemic transcription by numbers. The lowest

level is indicated by the numeral 1, the normal level of pitch by the numeral 2, a comparatively high level of pitch by the numeral 3, and an extra high level of pitch by the numeral 4. Pitch is used to express a number of grammatical meanings in modern English, and English sentences have obvious pitch patterns that they follow. Some of the simplest patterns might be outlined briefly: for instance there is the 2 3 1 pattern, that is the pattern of speech that goes at the normal pitch until near the end when it rises and then falls off. Examples are "I saw a tiger." Another example is "We won the game." And here is
the pitch pattern: 2 2 2 3 1 or again 2 2 2 3 1
I saw a tiger We won the game.

A second common pattern is known as the 2 3 pattern. This is a pattern in which our speech goes at normal tone until the end of the sequence when the voice rises to a high pitch. Examples may be seen in sentences "Is it raining?" and "You got the message?" This pattern is normally associated with the question mark just as the 2 3 1 pattern is normally associated with the period. One other pitch pattern that is interesting is the 2 3 2 pattern. This pattern is normally associated with the comma. An example is in the sentence "My mother, who lives in
Denver, is here." The pattern is 2 3 2 2 2 2 3 2
2 3 1 My mother, who lives in Denver,
is here. The 4 level of pitch is used only in exclamations "Boy! I was scared."

JUNCTURE: "Open juncture" or "plus juncture" (so called because it is indicated in phonemic transcript with a plus sign) -- sometimes also called "open transition" -- is a feature in spoken English in which a slight break in the vocal flow is accompanied with distinct ways of pronouncing sounds before and after the break. A few illustrations will make it clear. If you read the following contrastive sentences to an English-speaking person, he will be able to tell the difference:

Mother gave me a neat owl
Mother gave me a knee towel

She didn't see Mabel.
She didn't seem able.

That was a great rain.
That was a grey train.

I don't need a fly trap.
I don't need a flight wrap.

They had never heard of a dough pad.
They had never heard of a dope ad.

In the first example, there is a slight break between neat and owl, and also one between knee towel; but in the latter case the t is much more clearly aspirated as well. To mark the distinction, the linguist writes these two phrases as follows:

and /niyt+æwl/
/niy+tæwl/

In some books on phonemic analysis, especially older ones, you may see other sorts of "juncture" marked: "single bar juncture" to mark off phrases, "double bar juncture" to mark off clauses, and "double crossjuncture" to mark off sentences. In most books today these have largely given way to "clause terminals," little arrows pointing either straight ahead (→) to indicate a continuation of the direction of the voice, downwards (↘) to indicate a trailing off of the voice and drop in pitch, or upwards (↗) to indicate a rising of the voice. For example,

If he's ready, let's leave.
/if hiyz rediy →lets liyv↘ /

Are you ready?
/ar yuw rediy ↗/

A CURRICULUM FOR ENGLISH

Teacher Packet

SYNTAX AND THE RHETORIC OF THE SENTENCE

Grade 9

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Experimental Materials
Nebraska Curriculum Development Center

Core text: None

Supplementary Text: None

Objectives:

1. To introduce the rhetorical possibilities of the sentence
2. To inculcate the importance of revision in good writing
3. To suggest what to look for in revising writing
4. To demonstrate and give practice in some techniques of expression

Introduction

Overview

This is the first secondary unit concerned overtly with rhetoric or composition--with teaching the student how to write. It is thus concerned with the smallest rhetorical unit, the sentence. Since the rhetoric of the sentence is inseparable from the grammar of the sentence, this unit depends heavily upon the student's prior work with grammar--most heavily on the 8th grade unit on syntax. The unit thus begins with a review and extension of the student's work with the transformational possibilities of the sentence, introduced in the 8th grade unit. After considering transformation, the student is asked to consider three other ways of making his sentences suit his purposes more exactly, relocation, elimination, and addition. The most important of these, the last, is an introduction of ideas and techniques which are developed much more fully in the 10th grade rhetoric packet.

Concepts

The main ideas of this unit are few, and the elaboration of them is comprised rather of examples than of description. The predominant idea throughout the unit is that good writing is not simply writing, but writing and then righting and righting what has been written. The difference, that is, between student writing and good writing is in rewriting, so that in effect the student must learn how to rewrite. In considering transformation, he should seek to extend the variety of structures which he can use, not for the sake of variety, but for the sake of commanding enough structures to make his grammatical forms serve his purpose precisely. Similarly, in considering relocation, he should learn how to rewrite to attain the clarity and exactness of modification--the precision--of good writing. In considering elimination, he should learn to cut what he has written, and in considering expansion, to add to what he has written--to rewrite, or to right what he has written until it has the lean, fully developed muscularity of good writing.

Rather more abstractly, one can say that the unit seeks to familiarize the student with the plasticity or malleability of the sentence and the subtleties of expression which this quality makes available. The student is likely to feel that what he has written is unchangeable and absolute--not that it would be sacrilege to change it, but that it would be impossible to change it. He may even protest that he has written what he had to say and to change it would be to make him say something other than what he wanted to say. In theory, there is a sort of rightness about his protest, since any change in the form must change what is said, however slightly. But in fact the protest probably arises from and obscures the student's ignorance of how written sentences can be changed and of the subtleties of expression changes such as transformation, relocation, elimination and addition can add to the sentence. Thus the unit seeks to teach the student that he can mold his expression, that he can control and shape it, and that he can do these things according to relatively objective principles, and thereby achieve more subtly and completely his purposes in writing.

The elaboration of this basic idea of the unit consiste in the student packet in focussing on each of the four kinds of changes that the student can in fact make in his writing. As they are presented, each of these kinds of changes has divisions and subdivisions. It is possible to see the kinds, their divisions and their subdivisions as a complete description of the revision. But it ain't so.

And you may have to work overtime to make this clear. The packet does not describe good writing or bad writing or rewriting or anything else. It simply suggests examples of things to look for in revising and some ways of handling them. Thus the terms--e.g., "transformation" or "incremental expansion" should be played down as much as possible. They should not be treated as categories which include all faults or all methods of rewriting. They should not be memorized and exemplified. They should simply be used as necessary to teach the student to revise.

Strategy of Student and Teacher Packets.

The ideas of the unit are largely contained in the student packet in what seeks to be complete and clear exposition. Each of the four kinds of changes is discussed and exemplified at some length; following each discussion, the student is provided sentences which need the sort of revision discussed. He is asked to do what he has just seen done. The exercises are intended to be neither exhaustive nor restrictive. You may well feel that you can make better exercises to replace or to supplement those in the unit. For each exercise there is a word or two of commentary in your packet, and where practical, a key of sample answers for the exercise. At the end of this packet there are suggestions for further exercises.

The most efficient way for you to use these packets initially is to desist from reading further in your packet until you have completely read through the student's packet.

Transformation

When you read this section of the student packet, you may well have had a question about function shifts.

We said there that there was no change of form which takes place in such a shift. Strictly, this is not true. For the sake of simplicity this statement does not take into account the phonological distinctions, especially the suprasegmentals. In the given examples, for instance, pitch, stress and juncture would distribute like this:

(a) ^{2}He hit the ^{3}ball^{2} / ^{2}into the ^{3}outfield^{1} //

(b) ^{2}He got a solid base ^{3}hit //

(c) ^{2}The pitcher was ^{3}charged^{2} / ^{2}with a hit ^{3}batsman^{1} //

To be precise, these three occurences of "hit" are different: they are: (a) ^{2}hit (b) ^{3}hit^{1} and (c) ^{2}hit

For pedagogical purposes it is probably better to ignore these (and still finer) distinctions. Nevertheless, it is well to be armed with the facts. On the other hand, if the students have covered suprasegmental phonemes in the study of phonology, you may wish to use this as an opportunity to review. You may construct other series or ask the students to construct others like our three sentences using "hit", and then ask them to describe the formal differences in the forms which in print appear to be identical.

Exercise 1

This exercise as presented may be either too elaborate or too different to be readily completed by the students. It is an extremely useful exercise, however, both in what it teaches and in its form. It teaches the importance of grammatical and rhetorical context as a conditioner of stylistic choice. It thus makes the student's experience in writing fit what he is taught about meaning in the 7th grade unit on the dictionary, the 8th grade unit on the nature of meaning, and the 9th grade unit on the uses of language. Hence its conceptual importance. Its formal importance is simply that several other exercises in this unit are similarly constructed. It can also be used as a model in developing either exercises or habits in interpreting or simply understanding literature, whether poetry or prose. The exercise is thus worth taking time with. You may wish to take the students through the steps in the exercise as class discussion before you ask them to read the analysis of it presented in the student packet, or you may wish to go through that analysis with them, before you ask them to do the exercise independently. It would probably be better to do it by stages. Thus, at first, it might be sufficient simply to propose sentences which contain elements to be manipulated; the students then produce as many variations as they can. The second stage would be to ask the students to write their own sentences, which they then manipulate as before.

The third stage is to propose contexts (written by the teacher) into which the student will fit the several forms. He should be asked to justify his decisions as best he can. The student cannot be expected to be wholly articulate about his choices, but (hopefully) the process of justification will help develop certain principles of rhetoric inductively. For example, the choice (d, 4) above might be rationalized on the ground that the patterns reappear--i.e., parallel construction; or in other cases we might elicit such principles as climactic order, or anti-climactic order for ironic effect, etc.

As to the construction of such contexts (admittedly a laborious process), there are two ways to go about it. First, the teacher can write synthetic examples. Secondly, one can begin with a text from some source and "rewrite" it. It should not be inferred that there should be a neat one-to-one correspondence between the sentence forms and the contexts. It is in the natural order of things that a given form may fit into several contexts more or less well; alternatively, there are some sentence forms that are almost never one's first choice in any imaginable context.

The fourth and last stage of the Change and Fit exercise is to have the student do it all themselves: write sentences, manipulate them into various forms, write contexts, and fit and justify the sentence forms in the several contexts. By this time (again, hopefully) the students should be considerably advanced not only in their ability to manipulate language, but in their attitudes. That is after a certain amount of this sort of practice they will have learned to think of language as something plastic.

In any case this exercise and exercises 2,3, and 4 should be assigned with some flexibility, or they may well become burdensome, for you as well as the student. More advanced students will easily develop the number of transformations and contexts requested, and may even enjoy doing more than this, but the slow students may find there's just more writing requested than they can get done.

None of the students may find the last part of exercise 4 easy, since they may not be able to describe directly why their fits are appropriate. You perhaps should not insist on elaborate justification here unless the fits are clearly inappropriate.

Exercise 5

By changing this exercise slightly you can integrate the study of writing with whatever study of literature you are presently on. You can ask the students to find sentences appropriate for this kind of transformation in their reading, then have them work the transformations and determine what in the context of the original makes their transforms better or worse than the original.

Exercise 6

The above remarks about modulating the length of this assignment apply here as well. And again you may wish to change the exercise by selecting sentences from the literature currently being studied in the class, asking students to work up transforms and contexts, and then pointing out to them for comparison the original context of the sentences.

Exercise 7

This exercise and the expository section it is based on provide the clearest opportunity for a review of the syntax unit in the 8th grade. As a preliminary to the study of this part of the section on transformation, and incidentally to the study of relocation in the next section of the unit, you may well review English word order, in order to be certain of those points at which we have no choice in how we mold the sentence.

The sentences in this exercise move from the artificially simple kind usually cited as examples in grammar books to the complicated real life kind the student is expected to read and write. As a preliminary to this exercise you may wish to have the class as a whole identify the basic sentence pattern used by each of the more complicated sentences.

Exercises 8-9 require no comment.

Exercise 10

Here are the original passages which we mutilated for the student exercise. In citing the source of each passage, we use the abbreviation PC to stand for The Practical Cogitator, Charles P. Curtis, Jr., and Ferris Greenslet, eds. (New York, Houghton Mifflin Co., 1945). You will probably want to give these originals to the students; in doing so you may have to be rather blunt and forceful in explaining that these are not the "right" answers, although they may be better than most of the students wrote.

1. In a paradisal state without work or struggle in which there were no obstacles to overcome, there could be no thought because every motive for thought would have disappeared; neither any real contemplation, because active and poetic contemplation contains in itself a world of practical struggles and of affections. (B. Croce, PC, 138.)

(A. J. Toynbee, PC, 153.)

(A. J. Toynbee, PC, 149.)

(A. N. Whitehead, PC, 230.)

II. Relocation

Exercises 11-12-13

These exercises, too, need to be salted with discretion. If the student follows the directions literally, he may try to 25-50 pairs or groups of sentences in each exercise. You may wish to cut out some of the sentences provided or to limit the number of contexts the student is to write.

Exercise 14

Here again are the originals of the passages dewritten for the exercise. You may wish before ending the study of relocation to have the students do some dewriting, taking passages like these which appear below and asking the students to scramble the modifiers. You may also have some fun in asking them to set up absurd deliberate dislocations, e.g., "The boy stood by the windmill with the sunburned nose."

1. I do not know what I may appear to the world; but to myself I seem to have been only like a boy playing on the seashore, and diverting myself in now and then finding a smoother pebble or a prettier shell than ordinary whilst the great ocean of truth lay all undiscovered before me.

(Newton, PC, 230.)

2. There will never be a really free and enlightened state until the State comes to recognize the individual as a higher and independent power, from which all its own power and authority are derived, and treats him accordingly.

(Thoreau, PC, 312.)

3. I have steadily endeavoured to keep my mind free so as to give up any hypothesis, however much beloved (and I cannot resist forming one on every subject), as soon as facts are shown to be opposed to it.

(Charles Darwin, PC, 234.)

(Walter Lippmann, PC, 288.)

(William M. Wheeler, PC, 210.)

III. Elimination

Exercise 15

This exercise resks the implication that one can cut without reference to the grammatical and rhetorical context in which the offensive sentence occurs. Most of the offenses are so smelly that the implication is partially just, but you may wish to insure that the student doesn't fall into the old sentence as pill heresy. That is, the student may tend to feel that the sentence is a discrete and separable entity, like a pill, and that a paragraph is like a bottle of pills. If so he may feel he can squeeze it into any shape he likes without reference to anything outside of the sentence. But, since the context is the clue to meaning or use, and since the context often includes more than the surrounding words in the same sentence, the pill analogy clearly misleads. A more useful analogy is that of the chain link, which is shaped partially by the pressure exerted through the surrounding links.

As a matter of convenience for you, the most intolerable constructions in the sentences of this exercise are listed below:

1. sped swiftly
2. From the time that (cf. since; first began
3. steaming hot; hot . . . warmed
4. seventeenth century reader of three centuries ago;
5. modern . . . today; of seventeenth century
6. It seems to me . . . as I see it
7. frequent . . . one sees everywhere . . . often; today . . . modern
8.
9. basic fundamentals; clear . . . obviously.
10.

Exercise 16

You will have noticed that passages in the exercise and in the section on elimination variously offer opportunity to review or anticipate other units in the curriculum. This may suggest other exercises to you, such as asking the students to improve paragraphs or sentences taken from the units or asking them to find sentences or paragraphs in which the writer of this rhetoric unit didn't practice what he was preaching. Again, you may find a list of offenses in the passages in this exercise useful, and so it's here:

1. The phrase "mud-smeared" does repeat "dirty," in a sense, but this is probably intentional since "mud-smeared," the more precise and particular phrase follows. If it read "mud-smeared, dirty children" one could cut.
2. The phrase "fundamentally and basically" can perhaps be cut, but the emotional force of repetition is probably sought here as well as in the logically repetitious phrase "unenlightened, misconceived, and downright wrongheaded."
3. "Kind of,"
   "murky . . . not at all clear"
4. "of the human condition of people"
   "of the human condition . . . in any time"
5. "science and the state of knowledge"
   "progress forward"
   "man in the human condition"
   "unchanging static"
6. "blasted with a good deal of force"
7. Deliberate repetition.
8. "roof of the house"
   "foundation of the house"
9. "cracked open"
10. "very own private house all for themselves"
    Some of this may be cut, but the redundancy here is used to characterize the spurious cuteness of the girl who rented the house. Sentences 8, 9, and 10 permit you to contrast redundant prepositional phrases and functional prepositional phrases, since "of the house" is in these sentences sometimes necessary and sometimes not. These three sentences illustrate further the need to put a sentence in its context before deciding whether or not part of it is needed or not.

Exercise 17

Some of the elements which can profitably be trimmed from the paragraphs in the student packet are as follows:

1. Irrelevance:
   The economy . . . complex.
   which may or may not have been needed
   Useless Repetition:
   to achieve and realize
   required result desired
   similarly . . . likewise
   desired reslt
   inadequately . . . too little
   clearly understood
   persuasively convincing
2. Irrelevance:
   The multiplicity of which . . . every year
   which it has been popularly theorized . . .nuclear testing
   a genre which has not . . . modern poet
   Useless repetition:
   conceptual ideal
   ideational concept
   basic fundamental

shows up clearly
rules and regulations
playing or participating in
similarly . . . likewise

3. Irrelevance: The clause "you know what I mean" doesn't fit any of our classes of dead wood, but dead wood it is nevertheless. It is included to permit you to point out that one often says or wants to say things like, "you know" when he thinks his expression is too fuzzy for the reader or listener to know in fact, and that the solution is not such additions as this, but rather revision.
among whom . . . are well known
a device . . . poets
Useless Repetition:
story of the history
interesting one which can engross the attention
frequent . . . which has been used by many
personify as though it were human
linguistic student of language
descending down
related relatives
migrating away

4. Irrelevance
an entirely different genre . . . too seldom understood
Useless Repetition
cutting or eliminating
the fact of the matter is that (cut)
often rather more frequently
problem . . . which he has to solve
strip . . . bare essentials
add . . . additions
The clauses "what a student writer writes" and "what a professional writer writes" cannot be handled as either irrelevance or repetition, but they do need to be handled: cf. "student writing and professional writing."

5. Irrelevance:
like people whom you have known
a condition for which more people should aspire
Useless Repetition:
literature comedy
indispensably essential
movement of the action
guilty or morally defective
virtuous or morally circumspect
may in some cases be . . . possibly
cases or instances
character go between figure (i.e. not insentient).
perplexing problem
exalt . . . as an ideal
ideal experience
believably realistic
diminish down
the older people of his generation
standards of conduct . . . and the conventional patterns of behavior

Exercise 18

The originals of the inflated passages in this exercise in the student packet are as follows:

1. Let things work themselves out. The same order of nature that provides for fleas and for moles will provide also for men who have as much patience as fleas and moles to put themselves under its governance. We get nowhere by shouting Gee! and Haw! This is all very well to get hoarse, but it does not get us ahead.

   (Montaigne, PC 264.)

2. Man is by nature a social animal and an individual who is unsocial naturally and not accidentally is either beneath our notice or more than human. Society is something in nature that precedes the individual. Anyone who either cannot lead the common life or is so self-sufficient as not to need to, and therefore does not partake of society is either a beast or he is a god.

   (Aristotle, PC, 277)

3. If we begin with certainties, we shall end in doubts; but if we begin with doubts, and are patient in them, we shall end in certainties.

   (Bacon, PC, 37.)

4. Few tricks of the unsophisticated intellect are more curious than the naive psychology of the business man, who ascribes his achievements to his own unaided efforts, in bland unconsciousness of a social order without whose continous support and vigilant protection he would be as a lamb bleating in the desert.

   (R. H. Tawney, PC, 315.)

5. The civilized world today believes that in the industrial world self-government is impossible; that we must adhere to the system which we have known as the monarchical system, the system of master and servant, or, as now more politely called, employer and employee.

   (L. B. Brandeis, PC, 321-22.)

6. It is man that makes truth great, not truth that makes man great.

   (Confucius, PC, 38.)

7. It requires a very unusual mind to undertake the analysis of the obvious.

   (Whitehead, PC, 38.)

8. If I like tomatoes and you do not, it is idle to discuss whether that is because we both experience the same physical tastes but value them differently, or because we have a common standard of valuation but experience different physical tastes.

   (Herbert Dingle, PC, 46.)

IV Expansion

This is probably the most important section of the unit since it touches on a most consistent weakness of student writing--the lack of particular details. It prepares for the next rhetoric unit (10th grade) which develops the subject more fully. You may find it helpful to study that unit before trying to teach this section of this one. You may also find hints there for working up exercises to supplement that given here.

Exercise 19

The originals which were dewritten before being included in the student packet are as follows:

1. (Learned Hand, *PC*, 105.)

2. I am certainly not an advocate for frequent and untried changed in laws and constitutions. I think moderate imperfections had better be borne with; because, when once known, we accomodate ourselves to them, and find practical means of correcting their ill effects. But I know also, that laws and institutions must go hand in hand with the progress of the human mind. As that becomes more developed, more enlightened, as new discoveries are made, new truths disclosed, and manners and opinions change with the change of circumstances, the institutions must advance also, and keep pace with the times.

(Thomas Jerrerson, PC, 77.)

3. (Abraham Flexner, "The Usefulness of Knowledge")

4. It is an erroneous impression, fostered by sensational popular biography, that scientific discovery is often made by inspiration--a sort of *coup de foudre*--from on high. This is rarely the case. Even Archimedes' sudden inspiration in the bathtub; Newton's experience in the apple orchard; Descartes' geometrical discoveries in his bed; Darwin's flash of lucidity on reading a passage inMalthus; Kekule's vision of the closed carbon ring which came to him on top of a London bus; and Einstein's brilliant solution of the Michelson puzzle in the patent office in Berne, were not messages out of the blue.

(Hans Zinsser, *PC*, 219.)

5. (James R. Hulbert, The Funk and Wagnalls Dictionary)

Additional Exercises

1. The material on expansion is particularly relevant to the study of literature. You can ask the students to analize selected passages to increase their awareness of this quality of language as well as to sharpen their understanding of what is going on in what they read. A particularly good example with which to start is Anthony's lines in Shakespeare's *Julius Caesar*, III, ii, beginning with the famous "Friends, Romans, countrymen."

2. The ideas, techniques and devices of this unit should be extended through the teaching of all subsequent units in the 9th grade. Some of the ways by which you can do this include dewriting relevant exposition for the students to rewrite, composing study questions on the rhetoric of sentences in literature studied, and asking students to mangle passages studied, close the original and try to restore them (as Ben Franklin did).

3. The students can well use a cumulative extended writing exercise at the end of this unit, one which permits them to draw upon all of the material of the unit. One way of giving them such an exercise is to return to them themes or essays which they wrote in studying earlier units, and asking them to revise these early themes by using the four kinds of changes they have now learned. Another way to do the same thing would be to ask them to compose a rough draft in the classroom in an hour, then to revise it at somewhat greater leisure, submitting to you both the original and the revised essays.

A CURRICULUM FOR ENGLISH

Teacher Packet

USES OF LANGUAGE

Grade 9

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Experimental Materials
Nebraska Curriculum Development Center

TEXTS: None. All needed materials are included in the student packet.

STUDENT TEXTS: None

OUTLINE OF UNIT

I. Introduction

A. Objectives
B. Articulation
C. Description of Content
D. Bibliography

II. Procedures

A. Introductory Essay
B. Preliminary Exercises (1-8)
C. Composition
D. Exercises on Particular Uses and Responses (9-20)
E. Composition

I. Introduction

A. Objectives

1. To teach that language has many different uses.
2. To demonstrate some of the responses appropriate to some different uses of language
3. To illustrate and preclude common confusions and inappropriate responses.
4. To clarify the student's understanding of the nature and working of the language.
5. To increase the student's sensitivity and skill in using language, whether as speaker, writer, reader, or listener.

B. Articulation

The seventh grade unit entitled "Dictionary" formally began the investigation of the ways in which language usage is meaningful and the eighth grade unit "Words and Meanings" continued that investigation. This unit now extends that investigation still further. In doing so it develops somewhat more completely ideas studied in another ninth grade unit, "Attitude, Tone, and Perspective," and suggests attitudes and kinds of questions useful in the study of subsequent units on language, literature, and rhetoric.

C. Description of Content

The basic text for this unit is the student packet, and the teacher packet, like the groom at a wedding, is significant and useful only as defining background for the important person. Just as you have to know what the bride is doing in order to know the significance of the groom's function, so to see what the teacher packet is up to for this unit, we have to be clear about what the student packet is doing. For the moment, the brief summary which follows will suffice, but as you get into the unit you'll have to read both units to be clear about either.

The student packet in effect has five sections or steps. The first step is the brief introductory essay entitled "Uses of Language," which has two basic purposes: first to suggest how the phrase 'uses of language' is used in this unit and second to alter the student's attitude toward language, to induce him to abandon an oversimplified view of language, and begin to see language as more complex and versatile than he previously did, in short, to make his explanation of how utterances can function as a means of communication accord more completely with how he uses utterances (words, sentences). The second of the five steps of the student packet is composed of the preliminary exercises, one through eight. These exercises seek to establish three ideas, first that an utterance is very like a gesture, that gestures have many different uses, and that utterances have (and, hence, language has) many different uses. The third step in the student packet is comprised of the composition assignments. These ask the student to turn to his own experience with language, to find for himself ideas like those presented by the first two steps and to write them up.

With the fourth step (exercises 9-20) the student begins to examine the different uses in more detail, considering the responses possible, appropriate and inappropriate to particular instances of different uses. Finally, he is asked to apply the insights he has thus gained; he is asked to consider the implications of these insights on problems in reading and writing, to clarify, define, and perhaps, sometimes, to dissolve these problems.

Your packet has a section for each of the five main sections of the student packet. The material in your packet seeks to underline the objectives of each section, and of each exercise and assignment, to anticipate sources and kinds of confusion each is likely to generate, and to encourage you to trust your own experience with language and your own common sense in resolving such problems, rather than to cast about for more learned confusions. If the experience of those of us who have worked on this unit is typical, it is easier for the student to understand the ideas of the unit than it is for us, since he has not in most instances invested so much in learned ignorance about language. The unit is a pill for ills which often we have more seriously than the student has. But if he takes the pill now, perhaps he won't get the illness.

D. Bibliography

James D. Carney and Richard K. Scheer, Fundamentals of Logic, (The MacMillan Company, New York, 1964) $6.00

II. Procedures

A. Introductory Essay

This little introductory essay in the student packet depends very extensively, almost grotesquely, on the use of negative definition or description, a technique or device which may cause some difficulty for some students. It does so, however, in anticipation of a student phenomenon which Professor Dudley Bailey has termed "glide-off." Mention something remotely similar to something the student has heard of before, and he assumes he knows all about it and glides off to day-dreams for a paragraph or two. This unit and this essay concerns something not remotely like but very like something the student has heard of before, if he has studied the seventh grade unit "The Dictionary" or the eighth grade unit "Words and Meanings." So considerable care (and some circumlocution) is employed to insure that the student does not too quickly reduce these new ideas to the shape of the old.

The particular reduction against which you may have to reinforce the purpose of the essay is the equation of "uses of language" and "uses of words" or "uses of this phrase." The earlier studies in words and meanings have stressed the importance of asking of words and phrases "What is the use of this word?" or "What is the use of this phrase?" instead of "What is the meaning of this word?" or "What is the meaning of this phrase?" This is useful to recall here because the question "What is the meaning?" tends to be used like "What is the one and only true right meaning?" while the question "What is the use?" tends to be used like "Which of the uses is at work here?" The questions stressed in the earlier units on meaning imply the complexity, subtlety, and flexibility of language, and this is certainly one most important part of this unit.

But there is one big difference between this and the earlier units on meaning. Those units tended to be concerned with a small language form--a suffix, a word, a phrase--and to ask the student to see how it is used in relation to the language forms around it, surrounding words, phrases, and sentences. This unit, however, tends to be concerned with complete utterances, whether a word or sentence or a paragraph, and to ask the student to see how it is used in relation to the total relevant behavior of the speaker or writer and listener or reader. In other words, this unit tends to be concerned with rather larger language forms and to ask the student to see their use in relation to non-linguistic contexts. While this is the most important clarification you are likely to be called upon to make, for those students who have not had the earlier units, you may also need to clarify the references to Mrs. Malaprop and Humpty Dumpty, both of which are of course clear to those who have studied the eighth grade unit of "Words and Meanings." Similarly, the references to misunderstanding the nature of the dictionary entries presuppose some familiarity with right and wrong notions of the dictionary. If it is necessary to elaborate these notions to clarify this essay you may find the following books helpful:

Jack C. Gray. Words, Words, and Words about Dictionaries. Chandler Publishing Company, San Francisco: 1963.

James Sledd and Wilma R. Ebbitt. Dictionaries and That Dictionary. Scott Foresman and Company, Chicago: 1962.

The most important idea that you can emphasize in this essay, however, is that language doesn't work for us in just one way. It isn't just a single tool: it is rather like a box of tools. It doesn't just hammer--it gives us a way of hammering and of screwing and of prying and of drilling in heavy wood, in light wood, in metal--and doing any other task we may have to do at any time. There are lots of uses of language. The most important thing the essay can do is to get the student to look through the blinds of oversimplification and misinformation, see his experience with language more directly, more honestly, more completely, and more accurately.

B. Preliminary Exercises (1-8)

These exercises ask the student to consider the use of words, phrases, and sentences as like the use of gestures. First, the student looks at how gestures are used (can be used) (exercises 1 and 2), then he sees the interchangeability of gestures and sentences (exercise 3), and finally he must see many similarities between the uses of sentences and the uses of gestures (exercises 4-8). In effect the series of exercises tries to remove a very common temptation--the temptation to think that any word, phrase, or sentence has a meaning or may be understood apart from the use that is made of it. If you put any commonly used word or sentence on the board and ask "What does that mean?" or "Do you understand that?" nearly every student can give you an explanation of its meaning or will respond with something like "Yes, I understand that."

If, however, you ask "What does a nod mean?" we hope that before answering he will ask "Which nod?", as if to say "A nod can be used to mean many things, which use of the nod did you have in mind?" By suggesting to the student that the meanings of words, phrases, or sentences are like the meaning of gestures we hope that the student, when confronted with a sentence in a college song "High above Cayuga's waters, there's an awful smell," will not wonder what smells there, or when told "Important people smoke Deathshead!" will not wonder if the next guy he sees smoking Deathshead is important.

Exercise 1: The Roles of Nodding

The student should quickly see that nodding sometimes is meaningful and sometimes not. It is meaningful in situations 1, 2, 3, 7, and 8 and it is not meaningful in situations 4, 5, and 6. The only likely confusion over this point appears in the question "But doesn't the nodding of the sleepy man in church mean he is going to sleep? or at least that he is sleepy? and doesn't the nodding of the boys in the car mean they are going over a bumpy road?" To answer these questions and resolve their confusion, one needs to show the student that if one wants to say the nod is meaningful in both situations 5 and 8, then he must use "meaningful" in two different ways. To say that the nod in situation 8 is meaningful is to say that it serves much as a verbal equivalent might serve in the same context. Two of the questions in this exercise seek to prepare the student to understand this definition; these questions "What does the nod mean?" and "What utterance . . . might have been used in place of the nod?" get the same answers, essentially, wherever the nod is meaningful. A meaningful nod means its verbal equivalent. The student can contrast this use of "meaningful," moreover, with that which says the nod in situation 6 is "meaningful" when he sees that this nod, which not only is involuntary but also lacks a verbal equivalent, is "meaningful" in the way that heavy grey clouds are meaningful, that smoke is meaningful, and footprints leading up to an open window: it is meaningful as a clue in explaining and predicting. ("Where there's smoke, there's fire.") And this quite clearly is a rather special use of the word "meaningful," and quite different use than to say "The nod is meaningful when understood as saying 'I am thoroughly aroused."

In one case the nod is not meaningful in either sense of that word, neither as a clue in explaining nor in serving as its verbal equivalent would serve. This is the case of the little boy who nods into the telephone. This case is instructive because the nodding is so like the nod of the bridegroom. Both nods mean "yes," but one works and one doesn't work. The reason one fails, of course, is that the nod of the boy was a response inappropriate to the situation.

From situations 1, 2, 3, 7, and 8, where the nod is meaningful, where it does have a verbal equivalent, where it could be replaced by an utterance, the student should see quickly that the nod may mean many different things, depending upon the situation in which it is used; it may mean "hi" (1), "You may speak now" (2), "I do" (3), "I understand" (7) "I, too, knew the correct answer very well indeed" (8) and in different situations, still other quite different things. This perception in effect repeats a main idea from the "Words and Meanings" packet of last year: the gesture, like the word, may have any of many meanings, depending on how it is used.

But one can go on to suggest (very briefly and hesitantly) that from these meaningful nods one can see not just that the nod means different things in different contexts, but that it means different kinds of things. For example, only in situation 7 does it only clearly convey information. In situation 2 it tells someone else to do something; in situation 8 it primarily expresses the nodder's feelings; in situation 1 it attests to togetherness; in situation 3 it seals a contract or promise. These are some of the quite different kinds of things that nodding does. One would not want to make much of this, since it is the burden of the next exercise to do that.

Before beginning that exercise there is one further point which one can make with this first exercise. That is, nods are meaningful only by public convention. One who knows what the nods mean in the different situations which have been presented here probably came to understand what they meant in much the same way as he learned the language: by watching other people make this kind of "move" in the game of being with people, and observing the conditions under which the nod served satisfactorily and the conditions under which the nod didn't serve satisfactorily. He in effect learned the rules or conventions by which nodding is used. If he had never been exposed to situations in which one nodded, if he came from a different culture, one in which nodding was used according to a different set of conventions, he would not be expected to find the nods in these situations meaningful, at least not in the same way that we do. Notice that he might well be expected to find the nods 5 and 6 just as significant and significant in the same way as we would. These are not voluntary and conventional, these are involuntary and natural, no matter what other uses his culture has established for the nod.

Exercise 2: The Roles of Gestures

Now the student should more readily see that gestures do different kinds of things. The situations in this exercise are grouped according to the kind of role the gesture plays. In the first group the gestures are messages. Each has a verbal equivalent (question ii) which is the meaning of the gesture (question i). The first gesture in this group means "Jelly." The second, "Over there," the third, "About 18 inches," etc. The gestures in this first group are thus all alike in being informative. For each there is presumably an audience, and the audience could appropriately respond "Oh, I see, I understand, and now I can act accordingly."

Questions v, vi, vii and viii are concerned with the conventionality of these gestures. Hopefully, the students can come to see that the meaning of these gestures are conventional--rather like national or regional costumes. When a person grows up in a culture he learns when, where, and how costumes are worn. Thus someone who grew up in a different culture, like the Dobuan, would not be expected to know when, where, and how to wear our costumes. If you have someone from a different culture in your class you might make the point of the conventionality of gestures by asking him or her to tell about some of the different uses of gestures found in his or her culture and those found in our culture. If all members of the class come from our culture, however, that which we want to speak of as conventional (gestures and ultimately language) may appear as a form of life applicable everywhere. To make the students aware of what may be called conventional you may want to stir their imagination. Ask them to imagine different forms of human life, different cultures, in which they would find different uses or perhaps no use at all of the gestures found in our culture. For example, you might ask the students to think about the people of Bambia, an imaginary African nation where there are no roads and no automobiles. Now put a Bambian in a car and teach him how to make the car go. Now have him turn right--and ask him to give a hand signal of his intention to turn right. What will he do to signal a right turn? Obviously, we cannot know. But clearly we cannot expect him to know the conventional right turn gesture. From there, one might move to the first gesture in Group 1, the nod, and ask why it could not as easily mean "no," i.e., "I don't want anything." You might ask "Could it mean 'No' among the Bambians? And how could it mean that?" Remember that questions v, vi, vii and viii are concerned with the conventionality of these gestures. We want the student to see that the sideways shake of the head is not the only way one can say "No" by means of a gesture. (At this point you may wish to drop the subject. There are several other groups of gestures still to come, many of which enable you to make clear these same points.)

The second group of gestures are all alike in saying, in effect, "Do something." All, that is, work like commands or orders. All again have a meaning (question i), i.e., a verbal equivalent or substitute (question ii), but unlike the verbal equivalents in the first group, the verbal equivalents of this group do not seek understanding from the audience, they seek action, doing. The group leader holds his hand up so that the boys will quiet down, the policeman holds his arm out so that the driver will stop, etc. In each case, the one who gestures does so to make someone else do something.

To get at the conventional aspect of gestures, again, one might pose the problem of the boy who is at summer camp for the first time. He has seen the arm raising gesture used before, but not in these circumstances. He has seen it used to mean "I know the answer" or "I have a question" or "I want to go to the bathroom." But always the audience of the gesture was the leader (teacher). Now what is he to think? That the leader has to ask permission of the group to go to the bathroom? When he sees the other boys' raise their right arms, too, and he prudently does the same, will he find himself unable to open his mouth? Is it the case that anyone who extends his right arm above his head is thereby physically incapable of opening his mouth? If so, the gesture might be said to be a natural way of securing silence. What if after he raised his arm the boy turned to the boys beside him and said "How come we all have our arms up?" Clearly his gesture isn't a "natural" gesture, and equally clearly he doesn't know the conventions for using it.

One of the situations in this group might be confusing, the third, because it includes more than just one gesture, more than one kind of gesture. There are several gestures in the situation--teacher pointing, student pointing and raising eyebrows, teacher nodding and smiling. The student's gestures are interesting in that they are likely to mean "Aw c'mon, teach, you don't really want to call on me, do you?" The teacher's response to this interrogative gesture is also interesting, first because in this situation the gesture is informative, it is not an order or command (or in the case of the lecturer who thus directs the projectionist to flick the light switch and show the slides), and the teacher's response is interesting secondly in that the smile says in part "I know the game you want to play, of getting out of answering, but I don't want to play that game." It also more directly informs, "Yes, I do mean you." But neither of these gestures are like the others in the group. Only the first, the teacher pointing, is like the others, is purely directive. To make this more apparent, you may wish to cross out the third sentence and substitute one like this: The boy says "I don't know."

The situations in the third group are situations in which the gestures in effect say "We're in this together, aren't we?" There are different particular verbal equivalents of each gesture, yet all are a part of what binds these people together as friends, a club, a congregation. The characteristic common to this group of gestures may be referred to in this way--they all express togetherness. Since the group includes only three situations you may want to elicit others. This is not a bad procedure in any event, to insure that the students understand the structure of the situation and gesture, since they must understand it clearly indeed to make up examples. Others which might be added to this group--raising of beer mugs, clinking of glasses, V for victory sign, signs of fraternal and political organizations, back slapping of members of sports squads (e.g., a basketball team).

The situations in the fourth group are situations in which the gestures in effect say "This is how I feel." The gestures here are like groans or cries. The gestures in the fifth and last group of situations, are promissory or contracting gestures. They say in effect "I promise to do this." At this point, the students might profitably notice that the gestures in the five different groups serve not just different roles but different kinds of roles and that the same gesture, say a nod or placing the left hand on your chest, can have not just different roles but different kinds of roles depending on the situation. Further, you can suggest by reference to the 4-H pledge gesture that a gesture may simultaneously play different kinds of roles.

We are led to say that gestures serve different roles and different kinds of roles when we notice that we describe or explain the use of the gestures in different ways, e.g., (Group 1) "He's telling someone something," (Group 2) "He's asking someone to do something," (Group 3) "Those gestures are an expression of their togetherness," (Group 4) "They're expressing how they feel," (Group 5) "They're making a promise, a contract." Each group is a kind of role and within each kind of role there are the particular situations in which a gesture is used or plays a particular role. In Group 1, for example, the gestures in 3 and 5 play different roles but not different kinds of roles. In both situations the hands in front, fingers extended, hands about twelve inches apart are used to tell someone something, but we may distinguish between these two informative roles (uses) of gestures by noticing how we may go on to explain each situation. Concerning 3 we might say "He's telling someone how big the fish was"; concerning 5 we might say "He's telling someone how close the truck is to the barn door." ". . . how big . . ." and ". . . how close . . ." play different roles, are used differently. Thus, the differences in our descriptions or explanations of the uses of gestures distinguishes between the different roles and the different kinds of roles. If you are asked "How many different kinds of roles are there for gestures?" you might ask "How many different descriptions or explanations can you find of the uses of gestures?"

Exercise 3: Gestures and Language

This exercise seeks to establish quite simply the interchangeability of gestures and language in several different roles. The first situation in the group depends wholly on gestures, directive gestures (the first gesture), informative (Bill shaking his head), and togetherness (waving). Each succeeding situation very simply does what the first two exercises have shown could be done--replaces gestures with language; each succeeding situation thus uses more language and fewer gestures, and this obviously is the principle of the organization of the sequence of situations. The sequence should make the student very much aware of the extent to which language and gestures are interchangeable. Now what are the implications of this awareness?

The student is not likely to think that there must be a correspondence between a gesture and a thing or between a gesture and a concept or that a gesture has only one meaning; the meaning of gestures, very clearly, is their use--the situations and contexts in which one employs them. The interchangeability of gestures and language suggests that meaning in language is of the same nature, that meaning in language is not a matter of learning to match words and things or words and concepts or that any particular expression has only one meaning, but rather that meaning is a matter of the use that is made of the expression, the word, phrase or sentence. Learning the meanings of the various expressions in a language is a matter of learning what jobs particular language structures conventionally perform in particular situations. Since the student has observed that gestures can take at least five kinds of roles--informative, directive, contractive, coherent (togetherness), and expressive, and since he has seen a correlation between the uses of gestures and the uses of certain expressions in a language, he can anticipate that the various expressions in a language may very well take at least these same roles.

Exercise 4: Some Roles of Words: Language Games

This exercise seeks to bear out the last anticipation of the preceding exercise. In it the word "fire" is used in five different situations. In each situation it plays a different role, or constitutes a move in a different game. In the first it is directive, in the second it is contractive or promissory, in the third coherent (togetherness), in the fourth informative, in the fifth it is expressive. That is, these five situations match the five groups of situations in exercise 2, although they are not in the same sequence. The first situation in this exericse matches the second group in Exercise 2, the second matches the fifth group, the third matches the fourth, the fourth matches the first and the fifth situation in this exercise matches the fourth group in exercise 2.

One might clarify these distinctions in roles by looking more systematically at audience responses. The expressive roles of language are unique in that no audience is required for them, and hence no audience response and no further speaker response is implied by them. An audience is necessary for informative, coherent, contractive, and directive roles, although the audience response in each case is different. To informative roles, the audience can appropriately say "I understand"; to coherent, "I'm with you," to contractive, "I promise," and to directive, "I'll do it." And only the contractive role of language commits the writer or speaker to a further response.

In thus examining audience responses to clarify language roles one unavoidably oversimplifies and you might counteract this by posing a situation in which many different roles are all bound up together, let us say the utterance of the football captain in the huddle, expressing anger at the opponents, confidence in his teammates, directing them where to run and how to play, and promising to play in a certain way himself. The next two exercises similarly attempt to compensate somewhat for oversimplification but here you might thus anticipate them.

Exercise 5: Other Primary Roles of Language

In the two situations in this exercise, language is given roles, which go considerably beyond the roles we have seen gestures take. Both roles could be labelled imaginative, the imaginative vision of the pyromaniac (situation 1) and the imaginative creation of the poet (situation 2, Robert Frost's "Fire and Ice"). Like the expressive use of language neither of these imaginative uses of language requires an audience in any strict sense. The imaginative use of the poet differs, however, from the imaginative use of the pyromaniac in that there is an appropriate audience response when an audience is present; it is a little bit like the audience response for informative language. "Ah, I see!" How does this response differ from that appropriate to informative language? Exercises 9-20 get at problems like this.

This exercise immediately suggests that there are one or two uses of language beyond the five uses of gestures we have looked at. And this is likely to be the way the students will look at it. But one should suggest at least that we did not see 5 uses, we saw five kinds of uses. And the two additional instances presented in this exercise just suggest that there are more kinds of uses, one doesn't know how many. This exercise, that is, gives one an opportunity to compensate for the oversimplification to which the previous exercises seem likely to lead the student.

Exercise 6: The Roles Scrambled

This exercise serves the same general function as exercise 5, but it seeks to make clear the complex interwoven simultaneous character of the uses. The previous exercises have seemed to suggest that instances of gestures or language can always be classified as one and only one of the kinds of uses, that such instances are purely one use or the other, and that the lines of separation between the uses are bold, black, and unmistakable. This exercise seeks to show that in fact the roles tend to be pretty thoroughly scrambled in normal language usage. That is, often there are a number of ways one can describe, explain, or look at any particular expression or passage.

The first situation, that of the mother scolding the children who have failed to go to sleep, mixes expressive roles (anger, frustration), informative roles (letting the children see what will happen), directive roles (ordering the children to conduct themselves in a certain way), and contractive language (promising to behave in a certain way).

The second, the paragraph by Nelson Francis, is interesting, first because it mixes the roles much like the first passage did but, second, because it is an instance of written, not spoken usage. The paragraph uses language expressively (Francis shows us how he feels; one might approach this in class discussion by asking "How does the author feel about what he is saying--and how do you know?"). The paragraph also uses language directively (Francis urges us to go out and do something about this situation), as well as informatively. These are the same kinds of roles which we saw in the first passage, although there they were mixed with a fourth, contractive.

The fact that these roles are identifiable in a written passage is particularly interesting. The paragraph is the peroration of Professor Francis's article, and one might do two things with this. First one might suggest that an analysis of the roles or uses of language offers a fairly objective and intelligible way of articulating and describing what happens in this section of a well written essay. Second, one might suggest that by examining fairly simple instances of the uses of the spoken language, the sort of examination to which a good deal of the rest of this unit is devoted, one might arrive at ways of talking about or insights into the jobs we use language to do when we are writing. The passage from Fowler obviously is again directive, informative, and expressive.

Exercise 7: Labelling the Roles

The problems and opportunities presented by this exercise are substantially those of the preceding one, with one exception. For the first time the student packet presents the students with a nice set of descriptive terms, six new labels. These are supposed to be helpful, but they will not be if the student fails to see them as a pair of glasses and instead sees them as what he is looking at. That is, these are useful classifying labels, but there are more uses and more kinds of uses out there than these six labels suggest. If the student is inclined to say "There are six and only six uses of language" he is describing not language but his instrument of description; he is running his finger around the edge not of what he is looking at, but of what he is looking through--of his glasses. Further, these terms should not become jargon: this is the one new problem this exercise presents. A bit of confusion may also arise because of the nature of some of the passages presented in the exercise, those which come from Joseph Andrews or Great Expectations. These are from imaginative literature, they are from writing. But the students may have to ignore this initially in analyzing the roles of language presented. Or rather, ask them to distinguish between the character's use of language and the author's use of language. In the first situation, the "other," for example, uses his language to vent his feelings, to make a contract, and to get someone else to do something (expressive, contractive, and directive). (What jobs does the coachman use language to do?) Fielding, of course, is giving his language other jobs to do in this very passage. He may be telling us what he thinks of gambling and swearing, how he feels about such behavior, but we don't have enough of the passage to see. Primarily, however, he is telling us a story which we can see is true--people do act this way--and meaningful--people who do are absurd in doing so. That is, Fielding's use may or may not be said to be expressive, but it is certainly imaginative in the first passage.

In the second, again the students must distinguish between Fielding's use of language and the character's, Mrs. Towwouse's use of language. Again the roles are scrambled, the character uses language directively and expressively, while the author uses language imaginatively. In the third, Thoreau speaking in his own voice uses language primarily to inform. In the fourth,Dickens' use of language must again be separated from his character's use of language. This time, though, the character is being only expressive, and the author, Dickens, is being primarily imaginative. This passage might be more useful if one sketches something of its context. Mrs. Joe Gargary is speaking to her husband, to her little brother, and to her husband's employee--all of whom know her very well, all of whom know that she is a shrew of the worst kind. They already know whatever information might be said to be in this passage, and further, she knows they know. In other words, the students shouldn't be misled by the superficially informative form of these statements. This is worth dwelling on, for such confusions are likely to occur in many other situations later. One is often told "From this we learn x," and "x" turns out to be something "we" already knew. Informative language is language used to teach and learn. Where, as here, the speaker isn't teaching and the audience isn't learning, the language isn't playing any informative role.

The fifth passage, William Blake's "The Sick Rose" is purely imaginative. At the simplest, Blake in effect lets us see that a beautiful and fast fading flower eaten by a worm is like (can show us something about) the life of man, spiritual and physical, destroyed by sin and death. In the last passage, again, one must distinguish between the artist and the character; the character uses language in coherent roles and in expressive roles, the author uses language in an imaginative role.

Probably the most helpful and significant part of this exercise for the student will be the last part, wherein the student is asked to summarize all of the exercises by listing after the labels the situations for which the label is in part or throughout appropriate, but these lists are too obvious to need to be included here. The lists, equally obviously, will not be mutually exclusive. When we begin to describe how these sentences are being used, or how they are to be understood, our descriptions do not clearly fit one or another of our six categories, our six uses.

Exercise 8: Still Other Roles of Language

This is one more attempt to prevent the concept of six uses from hardening into a mold into which the student may try to pound all language. As exercise 6 presented instances in which several roles were simultaneously represented, this exercise presents instances in which none of the several roles are clearly represented, instances in which one would wrench the use of the labels to apply any one of them.

The language of the court is not quite a promise and not quite a message, but somewhere in between. The housewife may be revealing how she feels, but not deliberately; she may superficially seem to be informing, but unless the bread vendor is blind, she probably is not informing or trying to inform by telling him the rolls look good. Probably she is neither expressing nor informing. Probably she is reassuring the vendor while she thinks and determines whether or not she can afford the rolls, whether or not her husband would be upset if she bought them, or whether or not the pleasure of eating the rolls is worth breaking her diet for. Her language is a sort of a hand on the other person's arm, while she as the speaker attends to something else.

The third situation presents language used to ask a question, to summarize, and direct. Some of the uses are apparent enough. The teacher's initial question is close enough to directive language, the concluding, "Now let's," is the same. But does the student inform the teacher by answering the question? He certainly doesn't express himself. His answer is just that I suppose, an answer. Another role of language—teaching.

Some of the language in the fourth situation also obviously fits the categories, but the mimic language doesn't. The fifth situation, joke telling, is obviously none of the categories. The teacher summarizing her discussion about Frost's poems is not only scrambling several different classifiable roles. She is doing that, but that's not all she's doing. The repetition and summary, for example, a frequent use of language in the classroom, looks like information, and may be reassuring, but it serves primarily to make previous information and attitudes memorable. In the formal teaching situation peculiar and distintive uses of language emerge, summarizing repetition and question answering, for example. Again one can make the point that language is like a bunch of tool boxes, each box goes with different contexts and enables one to do several different kinds of jobs. How many jobs can language do? As many as it needs to. How many uses of language are there? Well, how many do you need? That's how many there are.

C. Composition exercises

These are supposed to provide the student an opportunity to pause over, review, consolidate, and test his perceptions thus far in the unit. Most of all to test it, to take the descriptive abstractions and labels, the theory, the glasses, presented by the unit, to go out to look through them at his experience with language and gestures; and to see how the glasses are helpful, if they are. There are three essay assignments in this group, and various ways of using them. The first two assignments cover similar material and both are considerably easier than the third. Ideally all students should do each assignment, since each tends to build on the earlier one. But one might assign the first essay to slower students, the second to average students, the last to advanced students, and have the best of each assignment read to the class.

The subject matter of the first and second assignments is substantially the same as the subject matter of the exercises presented in the unit. To do very good work on these assignments, to avoid mere parrotting, the student must not only observe particular situations himself, but try to see what unique roles gestures are playing in these situations—and report these situations in as much particularity as he observes. The third assignment presents a different problem, for the opportunities to parrot and repeat are less present; the assignment does ask the student to use his experience with language and the ideas of the unit, to talk about language, but does not permit him to apply the ideas of the unit so directly. Instead he should see that the way we have been talking about language and gestures raises some question about it being "purely human," although it clearly is "non-instinctive." And he should see that language is not only "a method of communication," and that even when it is used to communicate, one finds particular instances in which it isn't really descriptive to say that what is communicated is an idea, an emotion or a desire.

The assignments provide an opportunity to review and apply or perhaps to present and apply the main burden of the ninth grade rhetoric materials, "Revise, revise, revise." That packet has tried to suggest not simply that one should revise, but how one can revise. That this is an important part of good writing is clear, but that it requires a good deal of repetition is also clear.

III. Uses and Responses

The next twelve exercises ask the student to work within six uses of language and to explore in more detail the implications of each use. One might say that each kind of use is a game, and we want to look at several instances in which the game is being played in order to see what constitute right and wrong moves in the game. The exercises are paired, two for each of the six uses. The first exercise in each pair, that is, exercises 9, 11, 13, 15, 17, and 19, is relatively brief and seeks only to review and extend the student's already fairly well developed ability to identify instances of a given use of language. As a means of systematizing or disciplining the method of identification, of giving the student a clear answer to the question "How do you know that it is this use?", the packet gives the student five questions: questions a through e, pp. 17-18, the last of which includes six subordinate questions i through vi, p. 18. These questions are stated only in exercise 9, but they are to be used for the first exercise in each pair--that is, for exercises 11, 13, 15, 17, and 19.

If the first exercise in each pair serves more to review than to extend the student's knowledge, the second exercise in each pair (12, 14, 16, 18, and 20) serves more to extend than to review the ideas of the packet. All of these exercises ask the student to observe in some detail the context of the different roles of language, particularly the responses appropriate to each role.

Exercise 9: Identifying Directive Language

This exercise presents the student with five sets of questions (the last of which contains six questions) and with five situations; it asks him to consider each of the situations in terms of each of the questions. Here we need consider only the implications of the questions.

The first question might seem unanswerable at times: "a. If the language were spoken rather than written, what behavior on the part of the speaker might go with the language, tell you how it is being used? what gestures? facial expression? movement of the eyes? mouth?" The questions certainly are unanswerable if one understands them to seek "the" meanings of gestures, as if there were only one thing the gestures could mean. But if one understands the questions to ask for descriptions of the implications of or significance of overt gestures, the questions should be quite easy. You might try patterning different sets of gestures-- joke telling gestures, rage gestures, despair gestures-- with the situation in which the teacher is administering a test: which are incongruous? and how do the students know the gestures are incongruous?

A more likely source of confusion is the possibility that a student may be unable to visualize how a road sign or an advertisement might be spoken. But of course the road sign might be spoken by a traffic cop, and the advertisement might be spoken by the encyclopedia salesman.

The second question is probably the most difficult of the group: "b. What elements in the context or situation tell you how the language is being used?" The problem with the question is likely to be its vagueness. What is a "context" or "situation" here? And if the student answers that, what is an "element"? An element may be gestures, or the relationship or roles of the people involved. Since gestures are considered in the first group of questions and roles in the third, however, the question must look for something more. And it does.

Consider the advertisement in a news magazine, say Time. When I read Time I usually skip all the advertisements, and I read most of the news entries. I don't read the ads through first, though, to find out whether or not I should skip them. I just skip them. What elements of the context tell me how the language is being used? What elements tell me what I can skip and when I can't? Several things. Usually the ads are wider that the news stories, the ads being set in four or eight inch columns and the news is set in a two inch column; further the ads have different headlines, the ads are run in color, and they are so obviously designed to be attractive that I know I can safely remain unattracted. These elements in the context tell me how the language is being used.

Or consider the situation of the teacher who is reading a novel to her class, reading aloud. Imagine that I'm a new boy in the class. Do I wonder what I'm to do after every sentence? Probably not. Do I try to take notes on what is being said? Probably not. But often in the classroom I do try to take notes, often in the classroom I do wonder what I'm supposed to do after the teacher finishes reading a sentence in a book (e.g., when she asks me to find the subject of the infinitive). But this time I know I'm not supposed to behave in this way. What elements of the context tell me? Perhaps the teacher has explicitly said, "Put your things away and relax." Or perhaps this is a ritual for the class, and no verbal instructions are necessary; when the teacher stands up with the novel, the class relaxes and prepares to listen, and I do as the class does. Well, what is relaxing and preparing to listen? Taking my shoes off? How is it that I as a new boy know quite a bit about how I am to behave?

In considering how we know what to do, you might encroach on the ground of the next question: " c. What is the relationship of the speaker (or writer) to his audience? What is the role of either in relation to the other?" One of the elements which is fairly consistently present in these situations is that someone in the situation is in a position of authority. The teacher, the mother, the cop, the customer--by virtue of their position they are often right. The fourth situation is different in this respect than the others. Here the director is not the customer after a sale, but the salesman before the sale (if one visualizes this as spoken language); further, the salesman may not be in a store, but rather perhaps he is in the home of the customer. The lines of authority are in this situation very fuzzy indeed. An inexperienced salesman sometimes gets confused, and an experienced salesman sometimes gets rather unpleasant in this situation if it becomes clear that he does not have a presence sufficiently persuasive and commanding to give his directive language force.

The questions in c are particularly important for directive uses of language, because they get at the primary source of the effectiveness of most uses of directive language. Directive language usually gains its force from the roles of the people involved: the boss's directions are obeyed because he's the boss. Most clear cut instances of directive language are used within the context of some institution within which the lines of authority are generally recognized--the family, a business, the school, the public ~~swimming pool,~~ the cub scouts, or the law. The institution may be quite intangible, e.g., the British Constitution, or informal, e.g., a gang of boys, yet within it the lines of authority are generally at any given moment quite clear. Thus when directive language is used one can usually say that its use depends upon the speaker and listener having identifiable roles in relation to each other.

We saw a moment ago that the roles of the speaker and listener are not clear, though, in the situation in which a salesman is making his pitch in the customer's living room. To some extent, the directive language here has to swim upstream, it has to gain its force by some means other than the relative authority of speaker and listener. This will be explored more completely by exercise 10, but at this point one might point out that here the positions of authority are reversed, that this sort of directive language is apparently a different sort than the others.

The next question also gets a fairly clear cut answer this time: "d. What response, if any, is expected or desired from the audience he addresses (if he addresses one)?" Directive language always seeks a definite, usually physical, response, the audience is supposed to do something. Other kinds of language may or may not seek a response, but directive language does. In raising this question here and for each of the other uses of language, we want particularly to distinguish one kind of language usage from another, e.g., directive language from imaginative language. To elaborate this example, one might point out that students often speak of imaginative language as if it were directive: "The Rime of the Ancient Mariner," they might say, "shows us that we ought not to shoot albatrosses." In fact, of course, students seldom use poems as directive language; students seldom do anything because a poem told them to. But they talk as if they did. They speak of imaginative language as if it were directive, and thus fail to respond to the imaginative use of language.

And now we come to the last question: "e. Which one of the following questions could the audience sensibly ask of the speaker if it were on to his kind of language and responding intelligently? Which are most immediately and directly relevant to the 'language game' being played in the passage?" Since all of the situations presented in this exercise are instances of directive language, the fourth question is most immediately and directly relevant to the language game: "Should I do what he indicates?" The students should notice that hereafter asking these six questions of a passage can work like a test, like inserting a piece of litmus paper into a solution. If, of the six questions presented under e, one can most sensibly ask the fourth question of an utterance, it makes sense to speak of the utterance as directive language. Notice that this question does most sensibly apply to the advertisement or to the salesman's pitch, even though as we saw above there are fairly clear and important differences between this and the other instances of directive language.

A problem might arise in connection with situation 5. It may look as though the sentence used by the woman is being used informatively, as if the woman were telling the clerk about something going on inside her (whatever goes inside when one would "rather.") If there were something going on inside the woman, the clerk would never be able to observe it, such observation (interospection) is reserved for the speaker. The clerk has only what the woman says. To help determine which question under e is appropriate to the situation keep in mind your answer to d.—What would you expect the clerk to do once the woman said this?

The problem or confusion may arise in connection with question one, i.e., it may appear as though the clerk could ask, after hearing "I would rather . . . . ," "Is that true or false?" The clerk's question in this case comes to "Are you rathering or are you not rathering?" Is that a sensible question? If so, only the woman and God will know the answer, so it would be no use for the clerk to ask it. No matter what the woman says, and no matter how many times the clerk asks it, the clerk can only hear her utterances: he cannot observe her rathering.

If a student insists on seeing this as informative, it may help to recall some of the ideas in the unit on "Words and their Meanings" (Grade 8), e.g., that the meaning of an utterance is not something that goes on inside the speaker's head, or stomach for that matter. The meaning of an utterance may be seen as the use that is made of that utterance. And what use does the clerk make of the woman's utterance? He does what is necessary to have the merchandise delivered Thursday morning. Now may the woman's utterance be described as directive or informative?

Exercise 10: Responding to Directive Language

Here the student must ask 6 different questions of 16 different instances of language usage. The nature of sensible answers to most of these questions should have already become clear to the student in Exercise 9, and now he can simply explore questions more completely. It may be that there are too many situations to consider, it may be that you will find them more than you have time to handle, or that the students will find them more than enough to make the few simple points which they do make. But the fact is that again and again we have often misconceived our experience with language because we have not looked closely enough at enough particular situations to keep from oversimplifying. Thus one should consider the questions and situations together rather carefully before omitting any questions or situations.

For example, the first question is old hat, and for most of the situations, the answer to this question will be obvious: whatever the directive language situation one is to look for the superior-inferior relationship, for the line of authority, the chain of command.

But, the last instance, Thurber's fable, doesn't clearly lend itself to such an answer. It may well raise problems for the student. There is no chain of command, he might point out, from James Thurber to the readers of his book. Further, how come a fable is directive language when a poem isn't? And what are we supposed to do with Marianne Moore's poetic version of the fables of La Fontaine? By raising these problems and by solving them, the student can keep his conception of his experience with language somewhat more accurate, and avoid partially at least rigid oversimplifications of the sort to which you and I were treated.

Three of the six questions raised in this exercise are new, and we might usefully consider their implications before looking at the most interesting problems presented by the 16 situations. One of the new questions is c, "What might be the consequences if the audience ignored the direction?" This question extends the previous remarks about roles and lines of authority. Usually in directive language something undesirable may happen to the audience if it ignores the direction. From mother a spanking, from the teacher a scolding, from the cop a ticket, etc. Being in a position of authority, that is, often means being in a position to exact certain consequences and this then is one source of the effectiveness of some directive language. Inappropriate responses to directive language sometimes elicit these consequences, and thus raising the question of consequences helps to define our sense of appropriateness.

The other two new questions raised by this exercise are the last two, e and f. They, in effect, explore the problem of inappropriate responses still further, question e exploring accidentally inappropriate responses which result from confusion ("What confusions could come up? How could one accidentally get confused about what the speaker was up to?") and, question f exploring deliberately inappropriate responses which result from feigned confusion ("How could one deliberately act confused about what the speaker was up to?"). It may take some prodding at times to get the students to consider the possibilities of real confusion, since most of our experience with language teaches us to ignore other than first interpretations.

Usually sources of real confusion can be found in one of the following aspects of the language: vocabulary, syntax, mode (e.g., interrogative), accompanying gestures, accompanying physical behavior, context, or situation. Further, the question should be so focussed that it elicits at least one instance of a peculiar kind of confusion. One who is told to dust the escritoire might indeed get confused, might do the wrong thing, yet he probably would know very well that he was supposed to do something. That is, he would not be confused about what language game was being played. But this is the sort of confusion upon which the discussion should focus at this point.

For example, how might a son accidentally get confused about what he is to do when his father says, "Are the windows rolled up in the car?" Not, presumably, from the language involved. Neither the vocabulary nor the grammar permits confusion of the language involved.

The mode of the utterance, its interrogative form, does, though, in some situations. Assume that when the father speaks, he sitting by the fire in bathrobe and slippers and the son has just come in to the house from the car; then the directive nature of the language is clear despite the question form. But if, when the question is asked, the son is reading by the fire and the father is going out for a walk, then the son might easily assume that the father would do whatever needed to be done outside and that the question is not being used directively. Thus he might get confused about the use of the language.

Now we can consider briefly each of the 16 situations which the student is asked to consider for exercise 10, particularly, considering the most useful question for each situation. The first situation is rather heavily dependent on an elaboration of what is going on. The language may or may not be directive, depending on how you elaborate the situation. Assume it is, it may be directing the son to roll the windows up because of threatening sky or to roll the windows down because of the heat. So you may well have to add to this situation, or to ask the students to do so, before they run it through the questions.

Properly elaborated, the situation will pass the first four questions easily and we have already commented on the fifth question. But the sixth? You might use a bad joke to illustrate deliberate misunderstanding. In answer to the question "Are the windows rolled up in the car?" a smart teenager might answer "No, they're laying flat, as usual." You might make this even more clearly willful misunderstanding of the language game by stipulating that this situation was a ritual that the father and son went through every night, or that the father habitually phrased his directions to his son as questions.

The second directive "Close cover before striking" breaks several molds. The speaker, institution, line of authority, source and nature of consequences--these all differ from the oversimplified model the student was probably beginning to use. The "speaker" is, one can say, the company that makes the matches; the institution the industrial society; the line of authority a line established by the experience of the industry (the experience of having seen or heard of thousands of people who were burned when an open book of matches exploded) and by the sense of responsibility that an industry in our society prudently develops for the welfare of the customer. The consequences of disobedience are peculiarly interesting: the reader may have hurt himself in an accident; it's not a matter of punishment or recrimination. It's as though the directive read "You may get hurt if you don't do what I say, and hurt in ways I can't prevent at all." One might accidentally get confused about what the speaker was up to if one were using a matchbook with an advertisement on the cover; one might then understand the order to mean "Look at the advertisement before you use the match," or by thinking the order was the label of the kind of match book or was an indication of the mode of manufacture. "This was a close (not an open) cover before we struck it." One might deliberately confuse the game by saying as a joke "I guess that's only for workers who are going on strike."

The third situation will run easily through the first four questions. It may boggle at the fifth, although not for long if you stress the newness of the situation to the audience and the likelihood of a second lieutenant being a young officer who self-consciously indulges in the jargon of his in-group: "at ease" is a strange form to a civilian since as used here it means "you're too much at ease and better quiet down." But a young civilian who is a little intimidated by the experience of induction and who is named "Hatties" might very well think his name was being called out and shout, "Here!" Or he may think this strange officer had just shouted out "a tease", and then he might turn to the inductee next to him and say "What is?" Or he might mutter "You're another."

Situation 4 is clear enough; wilfully or accidentally one might misunderstand (if he were very new) "Carry out on two" to mean "There is a carryout boy on the second check out stand, so relax."

Situation 5 and 6 are clear enough although you may wish to point out there that the grammatical moods of directive language are various--in situation 1 a question (interrogative), in 5 a command (imperative), in 6 a statement (declarative). This point is made and elaborated later in the student packet, but you might prepare for it now simply by pointing it out. Seven and eight present only familiar problems, but situation nine, Winston Churchill's speech after Dunkirk, presents new ones.

The simplest problem is that of the audience. Clearly the speech was addressed in part at least to the United States and to the British Empire. Primarily, of course, it was addressed to the English people, who had chosen the Tories and Churchill to give them leadership at this time. Churchill gave them that leadership in this speech above all others, perhaps, rather strangely seeming to direct them to do something by appearing to promise that they would. The consequences of their not doing as he directed now appear to us to be incalculable but enormous, and they doubtlessly appeared this way to Churchill, too. But it is likely that they did not appear so enormous to many of the people to whom Churchill spoke, the many who would be inclined to judge the situation differently and take a different course, those who then have questioned Churchill's judgment or motives. For most members of his English audience, neither his position as their elected leader nor his being a Churchill would be sufficient to make them do as he directed, and he clearly did not have the kind of authority that a father, a policeman, or a general has in his own sphere of influence. The authority of Churchill's directives here comes largely not from his political office but rather from the rightness of his historical vision--the sense of which his rhetoric did convey. The consequences of disobedience, Churchill suggests, will be not only subjugation and starvation of the British people by the Germanic barbarians but even the long and perhaps unending affliction of Western

Civilization with the scourge of Naziism. That is, it clearly makes sense to ask the consequences of disobedience of this directive language, although we find when we do so that the sense of "consequences" is quite different here than in other instances of directive language. So, too, is the "authority" of the speaker.

Now as to misunderstanding, accidentally and wilfully--one must specify the audience and put them back intó the year 1940. How might the American Secretary of State misunderstand Churchill accidentally? deliberately? How might a British laborer have done the same? What if the laborer had grabbed his gun and run out to the field or beach before Churchill finished speaking?

Situation 10 presents a similar problem in authority, but since the audience and situation are clearly presented, the problems may be more quickly handled. A child is reading a fable, the moral of which is very like the aphorism "Don't kill the goose that lays the golden egg." The child, in other words, is learning to act prudently by reading a fable. The fable derives its authority and reasons for accepting it, from its truth to human experience generally. The child in effect is studying what adults in his culture generally recognize or assume. As the role of the speaker and the authority of the directive differ from the instances we've seen of directive language, so the response of the boy and the consequences of disobedience differ. The boy is not supposed to run out to look for oak roots to cover. Nor is he to do anything at all immediately; but when the opportunity arises he is supposed to recognize that he shouldn't destroy a source of gratification by the too hasty or greedy pursuit of the gratification. And if he doesn't recognize this the consequences of disobedience in the situation (presumably) will be inconvenience and perhaps deprivation. In their nature the consequences are somewhere between that of the consequences of the exploding matchbook and that of the consequences of the Nazi conquest of England.

Situations 11, 12, and 13 are all interesting, but they raise only familiar problems. Situation 14 is a little different in that it deliberately seeks to elicit a confused response. The Portland Cement Association is here using language in order to sell more concrete; they want the reader to buy or urge others to buy concrete; they want the reader to respond as he would normally respond to directive language. But, the language used looks as if it were simply informative.

It will perhaps be useful to suggest in connection with this point that one who is confused about this use of language might take the statistics and "facts" to be worth more than they are, that the use to which a statement is put qualifies, sometimes adversely qualifies, the appropriateness with which the statement can be used elsewhere. This passage is also interesting in that the primary and immediate undesirable consequences of "disobedience" affect not the audience but the speaker.

The last two situations again present familiar problems.

You may wish to use one or more of these situations for a composition assignment, asking the students to apply the questions to this or these situations in the same way as the class has done with other situations.

II: Informative Use of Language

Exercise 11B: Identifying Informative Language

Here the student is to apply the questions given in Exercise 9 to each of the situations (9) in this exercise in order to see how it is that he knows when the informative language game is being played, or if it should happen that he wonders, how he can tell whether or not an utterance is informative. As in the comments on exercise 9, so here we glance briefly and generally at the applicability of each question to the situations which follow.

The first question seeks to get the student to see the instance of informative language as part of all of the speaker's behavior. Again one might do some clowning here to make the point; this kind of language, informative language, so often occurs in writing that we tend to think of it as existing by itself on library shelves, not as a use of language we experience daily. To call attention to the gestures with which the student may be too familiar, you might have the students try to speak the excerpt from the geometry lesson or the definition of satire as if it were spoken out of place: (a) by a man who has just barked his knuckles while tightening a spark plug in his car, (b) by a young man making love, (c) by a group of people in a church service, as part of the responsive reading. In trying to use inappropriate gestures the students should call attention to the appropriate ones.

The second question is "What elements in the context or situation tell you how the language is being used?" The two most frequent elements here are first, that the use of language is related to studying or to school, and, second, that the use of language is written. In school we do study all sorts of uses of language and we use language in many different ways in school, true, but a great deal of the student's most obvious experience with informative language and written language is most obviously in school and a great deal of anyone's experience in school is with informative language and written language.

But some of the situations are neither scholarly nor written. In #3, for example, one experienced rabbit hunter teaches some inexperienced rabbit hunters about the habits of rabbits. In #5, a filling station attendant tells a motorist how to find a street. In #9, one teacher tells another of her means of spotting student plagiarism. What is it in these contexts or situations which tells you that the language is being used informatively? In situations 3, 5, and 9, only a small portion of the language presented to the student is to be considered in relation to this question. One might wish to explore this a little. What use of language is represented by my descriptive sentences telling the student what kind of situation he is to imagine? Informative? Directive? In situation 9, for example, the first sentence reads "Two teachers are talking about the paper of a student." What is this? One should probably conclude that this is "let's pretend" language, a use which is something like informative, something like directive, but not quite either. But to return to the primary problem of sections 3, 5, and 9, the student must ask, "Now, if I were the audience, how would I know this to be informative language?" Usually the answer is "I want to know something which he can tell me, and appears willing to tell me. That's how." Sometimes, though, particularly in school, we must answer, "I am supposed to want to know something which he can tell me, and appears bound and determined to tell me."

We have anticipated in a small measure the third question, what are the roles of speaker and listener? In the structure of the situation, usually, one person is uninformed, one informed; one inexperienced, one experienced; one asking, one answering; one learning, one teaching. The kinds and sources of knowledge or experience possessed by the "teacher" are various, but always the speaker apparently has comparative knowledgeability and the listener comparative ignorance.

If any response to this kind of language is anticipated and expected (to move now to the fourth question), it is usually just knowledgeability. One might say that whereas the directive language wants the audience to reply "OK," informative language wants the audience to reply only "oh." Although an overt response to the informative is usually not anticipated, yet the possibility of a certain kind of response is an extremely important clue in recognizing informative language: informative language can be verified. That is, the motorist can follow the mechanic's directions and see if Sixth Street is where it is supposed to be, the novice hunter can watch rabbits to see if they run in circles, etc. To lead the students to see this, one might ask of every situation, "What would you do as a speaker if I were your audience and I said 'I don't believe it, prove it!'?" It is notable that in most instances outside of the school situation, the responder in this kind of language game is really not the audience, as it was in directive language; instead it is the speaker who is responding. The motorist asks the mechanic for information and the mechanic responds informatively. The exception to this, the place where the audience often is not seeking information when informative language is used, is the school classroom situation. One reason why informative language goes wrong so often in school is that the structure of the situation is different than the structure of most situations in which informative language is used: the audience isn't seeking the information, and the speaker or 'teacher,' instead of 'responding,' is initiating the exchange. Thus the problem of motivating students to want to learn can be rephrased as the problem of arriving at a situation like those in which language normally works informatively.

The answer to the last question, the question of the question appropriate to the use of language, is obvious: "Is that true or false?" Although this point needs little elaboration to make it clear, some elaboration is needed to emphasize it. Of all of the points which the exercise makes, the most consistently reliable is that informative language is language of which it makes sense to ask, "Is it true or false?" Notice that the question has two slightly different but closely related applications. In this case, to the question "Is that true or false?" one might reply, "False." Or one might use the same question to say, "I don't know what kind of statement this is, am I supposed to feel it? see it? or do it? Is it the sort that is either true or false? And in this context, one might reply to it, "Yes."

Exercise 12: Responding to Informative Language

The student is now asked to examine in some detail several instances of informative language, some in which it is used rightly, some in which it is wrongly used. Comments follow on each of the particular instances, and presuppose a close awareness of instances. The comments will probably be unintelligible unless you have the student packet in front of you so that you can read each problem as you come to the comment on it.

In the first situation, the wedding invitation is supposed to be directive language, the announcement informative language. Of the invitation one can ask, "Shall I go to the wedding or not?" One doesn't ask this question if he gets only an announcement, or he isn't supposed to at any rate; he is simply supposed to be informed.

The useful perceptions in the second and third problems are self-evident. The fourth problem is a bit more interesting. I mentioned a moment ago that the knowledge and experience possessed by the "teacher" in the situations in Exercise 11 are rather various; no matter how various the source or nature, though, it is the knowledge and experience in each instance which gives the language its credibility. One of the reasons for including documentation, as in the second situation in Exercise 11 (from "The Nature of Satire," The University of Toronto Quarterly, XIV (October 1944), 75-89) is to attest to the authority of the language. The information from the learned journal or from the encyclopedia is more consistently reliable than the information from the daily newspaper. In the third situation, the authority of the rabbit hunter's description of the rabbit habits comes in large part from the rabbit hunter's success in hunting rabbits.

Problems 5 and 6, concerning the accidental or deliberate misunderstanding of informative language, raise essentially the same questions as those considered in relation to the accidental or deliberate misunderstanding of directive language. One might not understand that he is supposed to be informed, or one might understand that he is supposed to be informed, but yet misunderstand the information. The most difficult kind of misunderstanding to see is probably the first, the confusion of uses. So the most important question we can raise here is how might one misunderstand what language game the speaker is playing in each of the situations in Exercise 11?

Of the geometry teacher expounding on the right triangle, a student might say, "Oh, he is just showing off!" Or he might say "How can there be a square in a triangle?" If he says the first, he is mixing the uses; if he says the second, he is clear about what he is supposed to do, but unable to do it. That is, he knows he is simply supposed to understand but he is unable to understand. It could be that the student has not understood this second sense of "square." Or perhaps the student understands completely, and still says "How can there be a square in a triangle?" Then the student's response is a joke, a pun.

One may wish to recognize here that some of these situations present far too little information for one to be sure how the language is used. One might set up situations in which it is very clear that this apparently informative language is some other use. For example, if the teacher is in the middle of a joke, the principal enters the room unexpectedly, the teacher begins to read at random from the geometry text, and the students have no idea of what "right triangle" or "hypotenuse" mean--the student probably is right in seeing this not as "informative language" but as "showing off language." The "use of language" is how the language is being used in the situation.

In addition to the confusion of uses, of course, the obscurities and ambiguities of vocabulary, syntax, and context might also lead to accidental misunderstanding or permit deliberate misunderstanding.

In #7, there are six instances of inappropriate responses to language, instances either of taking non-informative language to be informative or of taking informative language to be non-informative.

In (a), the speaker mistook James Leanshanks' directive language to be informative; James Leanshanks said in effect, "Go buy some Oaties." And the speaker understood the direction as a fact. In (b) some of the same problems arise as in (a). The force or effectiveness of informative language, as the student has seen comes from the authority of the speaker, which in turn comes from his experience and knowledge. James Leanshanks, who apparently had some experience at pole vaulting, could probably use language informatively if he were speaking of pole vaulting; but experience at pole vaulting doesn't equip him to speak on the subject of nutrition. In situation (b), the speaker has three kinds of information, one from a dentist, one from a mayor, one from rumor. The rumor may well have been based on fact, the elephant may have died in a town where the water had flouride in it, but the rumor probably is circulated by people opposing flouridation, circulated as an argument, however fallacious. The point of telling the story about the elephant is not to make you say, "Ah! I learned something about elephants." It is instead to get you to vote against flouridation. Similarly, the mayor probably is not seeking to inform you about what is good for the city or good for the citizenry; he is probably seeking to maintain his political strength, his popularity: he is not saying, "Here are the facts about our city." He is saying, "Vote for me." And the dentist? He, too, is probably using language directively.

The citizen's situation, then, is that of getting directions from three different sources, one of which is opposed in effect to the other two: one, the dentist, says vote for flouridation, and two, the mayor and the rumor monger, say vote against flouridation. What is the citizen to do? Or rather how is he to know what to do? Which directions should carry more weight and why? Which should be more authoritative? What is the source of authority in each case? The rumor monger clearly has very little authority and should be given very little weight. The mayor and the dentist each have different sources of authority. If the point at issue is primarily related to dental health, the dentist fairly clearly, on the basis of his professional training and experience has more authority; if the point at issue is primarily related to the legal responsibilities or financial capabilities of the city, the mayor clearly has more authority. Since the self interest of the two is at least indirectly tied to the issue, and only the dentist seems to speak contrary to his self interest, the dentist's recommendation gains additional authority.

In short, with this example we are into that complex sort of direction giving which depends upon supplying a good bit of information to determine the authority of the direction.

In c, the speaker takes Frost's imaginative language as factually descriptive of a trip which Frost took. In d, the speaker begins with a fact, that Aristotle said "Man is a rational animal," and draws a conclusion from it. But the conclusion presupposes a premise: Aristotle understood the word "animal" to have the same uses which we give it. Not only is this premise unproved, it is probably false, since the uses of words change historically to reflect the changing needs and experience of the people who use them.

In situation e, the confusion is similar to that in d. The speakers treat language about the use of words as if it were language descriptive of things. The boy and the man have apparently spoken before about tomatoes, and the subject of their conversation has apparently become known as something of a joke to some of the other men in the barbershop. The man, of course, is manifesting envy, resentment, fear and ignorance of book learning. The boy is repeating, with some confusion, his book learning. His statement is valid as a statement about how biologists use the word "tomato" when they are doing biology. Notice that a biologist who wants to find the tomatoes in a strange supermarket would probably not ask the clerk for the fruit stand; he would ask for the vegetable stand. Both the boy and the man, however, understand the statement to be a statement about what tomatoes really are, and if they were philosophers they would talk about the essence or quiddity of tomatoness. But in doing so they simply mistake a statement about the use of the word "tomato" for a fact about tomatoes.

In the last minunderstanding presented here, the little girl fails to recognize that one can make generalizations and validly deduce from these generalizations. Her brother didn't have to see the fish to know it didn't have any eyelids, since he knew that fish generally do not have eyelids. It might also be appropriate to remark that the brother's response "It didn't have any eyelids," was not an appropriate response to the little girl's interest in seeing what the fish was like, or more clearly and simply, her interest in seeing the fish.

The point of the problems presented by the last section in exercise 12, is partially to repeat and emphasize some of the ideas the student has already acquired concerning informative language, is partially to explore further the nature of informative language, and partially to begin to apply perceptions about the nature of informative language to problems in composition. In this exercise, the student is given 12 statements and asked to "suggest how one might find out whether or not the statement was true." As long as these statements are conceived as occurring in a context in which one can consider them as informative language, then so long does it make sense to ask if they are true or false. And this of course is repetition and emphasis or review of a familiar idea. If you wish to explore it a little further, you might try to put one or two of these sentences in situations in which they clearly aren't informative language. For example, what if "over by the bookcase" is the password on a military installation? Or a slogan used by a group of protest marchers as a signal to move forward. Or put it in a civil rights protest rally; assume the rally is called to protest the treatment of a man who, when he was asked "Where are you?", revealed his hiding place by saying "over by the bookcase!" In this context, then it would not make sense to ask "Is it true or false that you are over by the bookcase?" And thus this would not be informative language. The use of language depends on the circumstances: the use of language is the job language is used to do in a particular instance. And language is used to inform when one can sensibly ask of it "Is that true or false?"

So much for review. The exercise also seeks to extend the student's understanding of this question by suggesting how one might answer it, how one might determine truth or falsity, and thus what "true or false" means, when the question is applied to each of several quite different particular instances. If you ask someone where they are, let us say during an electrical storm in which all the lights go out, one might get the answer "Over by the bookcase." Now you can verify the truth of this. You can go over to the bookcase, or if there is sufficient light, you can look over by the bookcase, and you can determine if someone is standing there or not. If you looked or went over there and no one was there, you might look around elsewhere, and perhaps locate the person you sought, and recognize either that he was a ventriloquist or that he moved rapidly and silently after answering, or that he did not tell you the truth. Some informative language, that is, can be verified or "proved" by direct immediate inspection. ("Here" in answer to the same question unless it is spoken by ventriloquist, is always "true," of course, but not informative.)

Now contrast what one does to determine the statement (b), about the popularity of Robert Frost's "Stopping by Woods on a Snowy Evening." You might send self-addressed postal cards to 500 carefully selected people from many different professions, and ask them to list on it the titles of the Frost poems they can recall. And when the postal cards come back to you, you can tally up the results, see which poems are most frequently mentioned, and see if

"Stopping by Woods" is there.

The speaker, of course, may not have verified the statement in this way before he made it. Instead it may be that he is a teacher who has for many years observed which literature seemed to be familiar to the students whom he had in class and which literature did not appear to be familiar. Or he may have gotten an impression of the popularity of the poem from noticing references to it, appearances of it, and comments about it in magazines, short stories, casual conversations and many other contexts. But the student should recognize that to a member of the audience the statement can be verified in this other more systematic and logically rigorous manner. The student should come to see that the statement is apparently a statement about (first) what people know, (second) of one of Robert Frost's poems, and (third) in relation to what they know of other poems of Frost. Further, the student should see that, to verify the statement, he must verify all three parts of the statement, he must say something about people, "Stopping by Woods," and Frost's other poems.

Now it is very very likely that the writer or speaker who says this about "Stopping by Woods" is not at all interested in being informative. Instead he may say something like this in order to dispose the reader favorably toward the poem: thus the sentence may mean something like "I feel all squishy and muddleheaded about this poem." Or it may mean "I feel very indignantly superior to the absurdities of the mob." Assume that the line is being used informatively, though; then it is verifiable, but one does not verify it by immediate and direct inspection, as with the statement "over by the bookcase."

You can verify the third statement, however, by immediate and direct inspection, although it too is about a poem and about the same poem. But one can look at the first two or three lines of the poem and see if they refer to woods. Situation 4 is again different. Assume that it is spoken by the man who first raised the question, is a tomato a fruit? And assume that it is spoken to the man's lab assistant. "A tomato is a fruit," he says. "No!" his lab assistant replies, "it cannot be!" "But it is," the man insists, "it has all of the qualities and characteristics which we listed yesterday as the qualities and characteristics a thing must have to be called a fruit: see it has a, b, c, d, and e." "Incredible!" gasps the lab assistant, her eyes shining in admiration. "I believe you're right!"

Now change the situation. Two dictionary makers are puzzling over the definition of fruit for the new edition of their dictionary. One says to the other, "But you say there that the tomato is a vegetable. By Jove! That's not right! You should say that a tomato is a fruit. I know botanists say it is. They do in these quotations from 15 botany books all published within the last 5 years."

In the one case the statement is a statement about the rightness of a classification, in the other case it is a statement about the way a special group of people use a word. To verify it in the first instance, one checks the criteria for the classification against the qualities of the thing being classified; to verify it in the second instance, you can look and see what the group of people do, whether in writing or in speech. Again the point is that although all instances of informative language are instances in which one can verify what is said, what one does to verify or determine the truth or falsity of a statement varies widely from situation to situation.

Finally, how is it that by examining these particular situations the student might be more well equipped to handle problems in composition? One problem in composition is that students very often fail to recognize, what statements need support, and how such statements might be supported. In writing of "Stopping by Woods," for example, a student might say that Frost addresses the poem to his companion, or that Frost is thrown into a melancholy mood by the queer purple light of a heavy twilight snowfall. But if the student recognizes that statements of this sort are supposed to be informative, that they are supposed to be verifiable, and that he has an obligation to cite evidence from the poem to support them, he clearly cannot make such statements--and such mistakes. This is how he can solve one of his very frequent problems in composition.

IIC. Expressive Use of Language

Exercise 13: Identifying Expressive Language

Our primary problem here is to see how the questions in Exercise 9 apply to the twelve situations presented in this exercise, and further, how they enable the student to tell more intelligently when language is being used expressively."

The application of the first question is obvious in the simpler situations, the gestures of a child walking barefoot on hot pavement and saying "Ouch!" will not be difficult for the class to visualize. When we get to situations 9 and 10, however, the application of this first question becomes a little more difficult and considerably more rewarding. It is a little more difficult because it asks one to apply the gestures of speech to structures which can only be written. But the students can probably handle that problem with their prior experience in similar problems and to do so rewardingly. Students in composition, as we have noticed earlier, often fail to recognize that apparently informative language is not informative at all. In T. W. H. Crosland's description of what the Americans have done to the language for example, #9, the student might very well be inclined to find a statement which had he written it, he might expect to verify, and the gestures with which this sentence was read or delivered in a speech might very well encourage just this confusion: this statement or the statements in the next situation, #10, could be read with the gestures of informative language.

The second question: "What elements in the context tell you how the statement is being used?" Again, in the simpler situations, the very need to specify such things as "barefoot," "small child," and "hot pavement" will lead the students to the elements in the situation which tell them how the language is being used. But what of the more complex situations where no details are supplied? Here you may have to underline and supplement what few details are given. For example, concerning 9, you may wish to tell the class to assume that T.W.H. Crosland is an Englishman, that the book The Abounding American is written as a protest against what many Englishmen felt to be a bumptious, prosperous presumption of the Americans at the beginning of this century. For the next situation, #10, however, what is the situation? The letter does appear in a column for letters to the editor, and about all you can point out here is that very often people write letters to the editor only when they are sufficiently aroused or steamed up to appreciate or protest something, that often what they write is less a series of informative statements than a series of grunts and screams, the sound of escaping steam.

The third question, concerning the roles of the speaker or writer and his audience, is both negative and important. It is negative in that very often no audience is necessary for expressive language to do its job. We are likely to say "Ow!" when we're hurt whether or not someone is looking. But the unimportance of the audience is a distinctive feature of expressive language. This implies the answer to the fourth question, "What response, if any, is expected or desired from the audience?" The answer usually is "None!" Many times, of course, we do have an audience, and we do want a response, usually sympathy, or expression of like feeling, but sometimes you want more than this, you want help in alleviating conditions which are making you feel bad. The last question gets at audience response partially; one should ask of expressive language "Is he putting on?"

Exercise 14: Responding to Expressive Language

Where does this use of language gain its force? This is the first of eight problems presented in this exercise. And it may require translation and explanation. It may well be understood to mean "how do we make it forceful?" expressive language and be answered by "Oh, by raising our voice and sputtering, falling down and hitting our fists or knocking our heels on the floor." But that's not the intention of the question. The intention of the question is rather that the student ask how it is that we ever do respond to expressive language in the way that we are supposed to, that we ever give the desired response, or that we use expressive language ourselves even when there is no audience. The student is likely to try to generalize on the basis of unremembered past experience; he might better refer to the particular instances in the preceding exercise, and to ask this question there before phrasing any answer. For example, one might apply the question to the barefoot little boy on the hot pavement: how is it that language does work, is effective, has force in this situation? Part of, the answer is convention, part of the answer is appropriate circumstances. The child is acting as he has seen other people act when extremely uncomfortable; he uses the sounds, the intonations, the stresses and gestures and expressions which are conventionally appropriate to the situation in which he finds himself. The language offers him this mold, this little box, as it were, into which he can pour his feelings of discomfort, and having acquired the box, he uses it.

But this is only part of the answer. Part of the answer is also the appropriateness of the circumstances. The boy's expression fits his circumstances. It is not excessive as insincere and sentimental expressive language is; it is not contradicted by anything in the situation as hypocritical expressive language often is. The remaining questions down to the last--2, 3, 4, 5, 6, and 7--appear to be self-explanatory, or rather, I fail to see at this point how the student will go wrong. Question 8, however, does present an obvious potential problem. The question sounds quite impressive, asking him to see in a humorous and probably fictional description of an experience in a biology class "a parable of what it is like to substitute expressive language for informative language." The impressiveness of the phrasing of the situation may hide the simplicity of the answer. But the point of the question is this. As a model of informative language one can use the language descriptive of physical objects like flowers; as a model of expressive language one can use language about oneself, particularly, of course, about one's feelings.

Now what does Thurber tell us he did in the biology lab? Where he was supposed to picture a flower cell, he pictured himself. This is often what it is like to substitute expressive language for informative language. For example, you might be asked to explain the significance of the characters in a play or novel, and you might substitute in effect an account of characters who did or didn't appeal to you. Very often this is what happens, when, as in writing a book report, we are asked to supply information about a book, we tend to substitute information about ourselves--how we liked the book, or what kinds of books we like or characters or stories or styles. This is a fairly common, fairly obvious experience, substituting expressive for informative language, and if you can get the student past the impressive facade of the problem he should recognize the experience quite easily.

III. Contractive Uses of Language

Exercise 15: Identifying Contractive Language

There are ten situations presented in this exercise, and to each, the student is asked to apply the six questions first presented in Exercise 9. Our concern in these comments is to see how we can most reasonably understand the questions in relation to contractive language. The first question: of gestures, expressions, etc., which go with contractive language? You might take the students back to the sixth situation where you have the referee telling the contractors what gestures to use, the hand shaking gesture. Probably of course it will be supplemented by the contractors' looking into one another's eyes; when we make a contract, we sometimes feel that it is quite important that the contract not be sealed with shifty eyes. You might ask the students to demonstrate some of the different kinds of handshakes, say that of introduction, that of greeting, that of getting a diploma and that of shaking on a bet.

In returning to the first situation, you may have to identify explicitly the contractive language, because a great deal of the language in these two situations is not contractive. In fact, none of the language in the first situation is explicitly contractive; what we have in effect then is not the contract but a description of the conditions under which the contract was agreed upon. Thus here the student's problem is first to imagine what contractive things the players said, then to imagine how they must have said them.

Similarly in the second situation, we have a report of the contract, we do not have the contract itself. The account of it which we do have, however, is sufficient to enable us to imagine the awful oaths and gestures, the eye-rolling and blood-letting with which the contract must have been made. The contract, of course, is a let's pretend contract of a group of boys and thus the whole situation is likely to be a parody of a real contract situation. The gestures are likely to be similarly exaggerated, and for that reason imagining the gestures appropriate to this situation should be particularly helpful.

Situation 7 presents a different problem because of the highly stylized gestures with which people play cards. It is likely to strike us that the gestures with which we play cards are "artificial" while those with which we normally speak are "natural." But of course that is not the case. The gestures used in the card playing contractive situation simply comprise a set of conventions which have a fairly restricted use, in contrast to the more widely used and familiar conventions.

The second question: what elements in the context or situation tell you how the language is being used? Often in this situation the welfare or convenience of one or more of the participants depends upon the actions of the speaker after he speaks. The welfare of several people may depend upon whether or not the witness abides by his contract and tells the truth. The welfare of the grocer may depend upon whether or not the check writer abides by his contract and pays (through his bank) the sum for which he gave the grocer a check. This is one aspect of the situation which fairly consistently suggests that contractive language is being used.

More particularly, in the first situation the boys have a need to agree: they are answering the question "How shall we do this?" When two or more people are agreeing on a course of action, they are likely to be using contractive language.

The three remaining questions--what are the roles of the participants? what response does each expect of the other(s)? and what does one sensibly ask of this kind of language? (Will he do what he says?)--obviously and easily apply and thus need no further discussion.

Exercise 16: Responding to Contractive Language

The intention of the first five questions might give some trouble to the students, although the last two questions are likely to be clear enough.

The first question, "Is the author of the contract different from the contractors?" is directed partially to the variety of conditions and circumstances under which contractive language arises, and hence to the variety of contractive language. Again the unit is breaking up molds of oversimplification. The contract is sometimes written by one of the contractors, it is sometimes a standard form written by neither of the contractors, it is sometimes worked out by the contractors between themselves.

The second question: "Is the contract part of or defined by an organization, institution, or social convention?" The answer is often yes, but not always. Again we confront the variety of uses within a single use. In the first situation, no organization, insitution, or social convention is operative; the players agree to understand the rules in the same way, and do so more or less voluntarily. In the second situation, Tom Sawyer wrote the contract, modelling it upon similar oaths or contracts he had read in romantic novels; no organization or institution or social convention serves to define the contract in any positive manner, but society quite clearly does define the contract negatively: the contract binds the contractors to actions which their society forbids them to carry out. Partially at least, the contract is nullified by society. The check and the promissory note, the next two situations, are of course defined by law, the court oath, similarly; the boxer's oath, by the rules of whatever boxing commission governs the bout; the bridge contract by the conventions for playing bridge, the invitation by social convention.

The third question will probably be easily handled by most of the students, yet you might make the "guts" of the contract clearer, what it is that the contractors bind themselves to do, by asking the students to imagine how in one or two of the situations the contract could be broken, since the contract usually is broken only by violating the "guts" of the contract.

The fourth question grows in part out of the second, for the consequences of breaking the contract depend upon the ways in which the terms of the contract are defined. When they are defined simply by agreement between individuals and are not reinforced by any larger institutions, organizations, or conventions, then the most that is likely to result is individual displeasure. But when the contract is reinforced by law, one is liable for breaking a contract; one might be liable to prosecution for breach of promise, collection of damages, or for perjury, for example.

It is often just these consequences which give the contractive language its force. Where, as in Tom Sawyers' contract, no consequences are likely to follow from breaking it, the contract is likely to have very little force; the contractors may not feel bound by the contract if nothing will happen to them if they break it. Sometimes, of course, they do; contracts sometimes derive their force from the sense of honor of the contractors. But very often, the consequences of breaking the contract give the contract its teeth.

IV. Imaginative Language

Exercise 17: Identifying Imaginative Language

Again the student is asked to use the questions first presented in exercise 9, to use them to determine how one does identify imaginative language. This exercise presents six passages to work on. One danger in the earlier exercises is that the student's answers might so easily be stereotyped; here the danger is rather that he will not have answers. More than ever, then, our problem here is to figure out what intelligent answers will look like. To the first question: gestures? Gestures are troublesome and helpful in considering imaginative language. Most gestures are inappropriate; one frequent misunderstanding about expressive imaginative language is that it must be read (and it usually is read) with lots of expressive gestures. But we often want to make it dramatic, solemn, or profound. In fact, few gestures, and few expressions are appropriate to it. Which are? Have several members of the class read each of the first two passages aloud successively, each trying to do it straight with whatever gestures and expressions seem appropriate to it. One point which will emerge is the remarkably few gestures and expressions which work.

A second is that the gestures and expressions which are used with imaginative language are strange; characteristically they are not accompanying the language, they are in response to the language. For examples, read or have several of the students read selection 2, 4, 5, or 6, aloud, to the class particularly 6, Wordsworth's sonnet, "Composed Upon Westminister Bridge, Sept. 3, 1802." Notice that the gestures and expressions which you use are clues to how you feel about the language which is being used.

The second question--what elements in the context or situation tell you how the language is being used--can be useful if only partially translated--"When or under what circumstances might someone be reading such stuff?" There are clearly circumstances under which you normally wouldn't--while plowing (although you might very well recite then), while dissecting frogs in a biology lab, while grocery shopping, while reading the paper or attending a football game or formal dance. One is likely to encounter this sort of language in the library, in the classroom, or at home. In short, the situation is likely to be a study, contemplation or recreation situation. You will not usually find language used this way in the newspaper or in comic books or in popular magazines. But you might well find it in the Bible or in a book of liturgy, or in a textbook for an English class and in many other hard or paper bound books.

What are the roles involved? Usually you do have the writer-reader or speaker-writer relationship. And then the roles of the writer or speaker are most like that of the speaker of informative language, i.e., to teach. And the role of the audience is to be instructed, to learn. Usually this instruction is quite simply an instruction of the understanding. The only response, that is, which the speaker seeks is the response of his audience saying "Oh-h-h-h-h, I see-e-e-e!!"

Thus the question which one can most sensibly ask of this sort of language is "Is he telling a meaningful 'tale,' one which has a point or tries to make me see something new?" This question may need to be stretched a bit here and tucked in a little there to fit the many different situations, as we hint by putting quotation marks around the word 'tale.' The aphorism by C. G. Lichtenberg, for example, the first instance, is hardly a 'tale' in any usual sense, yet it is clearly imaginative language, there is clearly a point to it, and the reader is clearly supposed to see something new, or at least see something in a new way. The aphorism is supposed to make us see that the integrity of the work we read is usually something more than the integrity of our ability to read; since we customarily assume the opposite, the aphorism tries to make a point, to get us to see something in a new way.

Exercise 18: Responding to Imaginative Language

The introduction to this exercise tells the student that concerning imaginative language one must first decide what such language is trying to get one to see, then test it against one's own inner and outer experience or against what one says himself concerning such matters. This statement serves well as a guide for running this exercise. Without some control such as this the exercise can quickly evaporate. For example one might be tempted to answer the first question, "How does the 'purpose' of this language differ from the purposes of other sorts of language you have studied?" on the basis of his general experience; the guide suggests that we rather determine first what the language is trying to get us to see and second how well that agrees with how we see such things, i.e.,what we would say concerning similar matters. To handle the question clearly and with a minimum of evaporation, one might focus the attention of the students on two or three contrasting situations. What, for example, is the writer or speaker trying to get the audience to see in the underlined sentence of each of the following situations?

Theodora Kroeger, "The Hunter,
Ishi," *The American Scholar*,
Volume 31, Number 3, Summer 1962.

Robert Frost, "Fire and Ice"

Both underlined sentences are talking about destruction of the natural world, destruction by fire, future destruction by fire. Both moreover, use comparison---past and present in the first passage, desire and fire in the in the second passage. But one is informative, one is imaginative, the writer is trying to get us to see something quite different in each. In the first the writer wants us to see that the natural conditions of an area remain the same, although the human conditions have changed. In the second the writer wants us to see that what we can know of the destruction of the world is substantially the same as what we can know of self destruction, particularly the experience of all-consuming desire. The writer of the first is concerned to have us see something which is independent of our experience or attitude toward that experience; the writer of the second is concerned to have us see something about our experience. To some extent when the language is being used informatively you say in response to it, "Oh, so that's what it's like!" Or, if you haven't previously wondered, you say, "Oh, now I know what that's like!" But when the language is being used imaginatively, you say, to some extent at least, "Oh-h-h, that *is* what it's like." Of the first passage, one can say "Oh, now I understand what the great interior valleys of California look like in August, and how the modern human being intrudes on them." Of the second one can say "That's exactly what my experience of intense, all-consuming desire (or hate) is like, although I hadn't really thought of it in quite these terms before." This suggests the contrast in purposes between the two underlined sentences.

The second part of this exercise presents six examples of confused responses to imaginative language. It seeks to present real ills, real confusions the students are likely to have or to hear, and thus it seeks to exemplify still further the confusion of purposes which the first question sought to clarify.

In the first, the speaker ignores the possibility of metaphorical interpretation. This clearly is a misunderstanding about how words work, but it is not so clearly a confusion of the uses of language. The speaker doesn't act as if he understood the language to be directive (he doesn't try to do something), and he doesn't act as if he understood the language to be contractive or cohesive or expressive. But does he perhaps confuse informative and imaginative language games? What he says suggests he has a rule which says that to make sense in this kind of game the language must be literally descriptive. And since this language is not literally descriptive, he concludes it does not make sense. Why should the speaker try to use such a rule as this? Why indeed if not because he is confusing informative and imaginative language?

Is he not apparently thinking of all language in terms of the model of scientific description? He seems to think that this language has to work as if it were the same game as the following:

August Krogh, "The Language of the Bees," Scientific American Reader

This ia a kind of informative language, and one which it is peculiarly tempting to use as a model of all informative language, and from there, of all language. But as the students should quickly recognize, not all informative language is like this, for one of the moves frequently made in informative language games is metaphor. Further, in this passage of very good scientific reporting, we find the metaphor of "dance" and "dancers." In short, the rule which the speaker of the first passage seems to apply not only does not apply to imaginative language, but does not apply even to informative language. And yet it seems quite likely that the speaker seeks to apply it to imaginative language first because he is confusing imaginative and informative language, and second because he is over-simplifying the nature of informative language.

This first example is perhaps not as clear cut as it should be; you may wish to make it more clearly a confusion of uses of language; to do this you might substitute this objection: "But that's quite simply gross misrepresentation; nobody--apostles or otherwise--can look out of a mirror, and asses surely don't look in them." Very clearly the question this commentator has asked is "Is that true or false?"

The passage from Walden might have given rise to the same sort of confusion. The passage, read literally, is nonsense, and it might be worth dwelling on this a little, even though the confusions exemplified by the commentator on the passage are of a somewhat different order. Consider the first sentence, for example: "I have a great deal of company in my house; especially in the morning, when nobody calls." The use of the word "company" is quite clearly a bit strange when we get to the last clause, "when nobody calls." Literally the sentence is self-contradictory; that is, it is nonsense. If this is to make sense at all it must be read metaphorically. It must be saying something like "I feel then as other people feel when they have company," or "I entertain something in considerable numbers then." We don't know what the entertained things are, perhaps "animals, or thoughts or dreams or observations or insights or visionary creatures." But we know either that "company" is not being used as it usually is or that it does not make sense. It is not always possible to determine so sharply the possibility of metaphorical usage, as the use of "dance" on the preceding page exemplifies. And yet in a great many instances, it is just this determination, the perception that metaphor is used, which can tell us or does tell us that we are concerned with imaginative language. Metaphor may occur in almost any kind of language usage, but it occurs fairly consistently in imaginative language usage.

The confusion exemplified by the comment on the second passage, though, is somewhat different. The speaker is verifying Thoreau's statements, testing them in a way that one might test the assertion that evergreen needles turn red every November.

This again is a response appropriate to informative language. But it is not appropriate here. Here we have to figure out the point--what it is we are supposed to see--and then test it against our inner and outer experience. And the point is that one is not lonely when he is alone and in harmony with the natural world. While we have not lived alone for two years at Walden Pond, most of us have at some time or another been alone or nearly alone on the prairie, or perhaps been only momentarily separated from a group and been alone in a forested park. And even from these brief and quite different experiences we can say "Yes, I know that sense of stillness inside and out which he here evokes, although I haven't said that I enjoyed it because I felt at that moment that I was more like the natural things about me. And I don't think it is particularly satisfying to aspire to be like a single mullein or dandelion in a pasture, or a bean leaf, or sorrel, or a horse-fly, or a bumble-bee." That is, we can see the point and test it against our inner and outer experience.

The response to the passage on President Kennedy again makes us want to say "You missed the point." Or, we might have said, "You are confusing uses." While the speaker is boggling over literal inconsistencies, attempting to determine the literal truth or falsity of the statements, he should be determining the point, that is, that Kennedy's life and memory fits the pattern of greatness and glory that Lincoln's had, and testing that point against his inner and outer experience: Did Kennedy's leadership in his brief term in office compare with Lincoln's leadership during the Civil War? If not, does it usually happen that a figure of the present or immediate past can fit the pattern of a national hero mythologized for a century? Are instant folk heroes true to our experience? Can our response to them be the same?

The comment on the first Frost poem again refuses to use metaphor, again refuses to get past particular phrases and sentences to the point of the piece, and hence, again, responds inappropriately. There is an added twist to this inappropriate response, although much of the response is like the first two. The twist is the assumption that versified language must be expressive language: the writer assumes that writing a poem is a way of coping with insomnia.

The students should find the comment of "Stopping by Woods" easy to handle since the confusion of imaginative with informative language is obvious in the wish for more information.

The last comment, that on Wordsworth's sonnet, "Composed Upon Westminister Bridge, September 3, 1802," provides the first instance of the confusion of imaginative and directive language: the speaker decides on the basis of the poem that he must do something differently, when the opportunity arises. This is probably the easiest and most frequent and most damaging sort of confusion to which the students are likely to be or to have been subjected. It is often more moralistic than in this example. One who confuses imaginative and directive language is likely to find a moral directive in a poem or story or great painting. That is, one claims to find in the poem not a way that he is supposed to feel (as the speaker in our example claims) but rather, how he is supposed to do. For example, a student after reading Coleridge's The Rime of the Ancient Mariner might well conclude (or might even read in a textbook or a critical essay that he is supposed to conclude) that Coleridge teaches us here that we are not supposed to kill birds so wantonly. Well--whether one finds in poetry directions on how to act or directions on how to feel, the result is that poetry is soon divorced from experience; and one either becomes hypocritical in his response to it or ignores it, denying it any validity in either case. We do not acquire our morality so facilely nor feel so automatically. And to encourage the student to think that he should is to teach him to ignore, literally or figuratively, imaginative language.

To move to the third and final part of exercise 18, from these six instances one can tentatively suggest how imaginative language gains its force: partially from its rightness when we test it against our inner and outer experience and partially from the way it illuminates our experience.

One might also make or repeat fairly quickly an important point here, just by glancing back over the six instances of imaginative language presented in the second part of this exercise. The point is that "imaginative language" is a family of related uses, a family within which particular uses and particular instances often differ quite a bit among themselves. In the six instances, for example, we have two kinds of poems, and three quite different kinds of prose--an aphorism, a metaphorical description of inner weather, and a comparison between two assassinated presidents; yet all are "imaginative language."

IIG. Cohesive Use of Language

Exercise 19. Identifying Cohesive Language

How do the questions raised ten exercises ago apply to cohesive language? We have to take them one at a time to see. The first: "What physical behavior might go with the language?" For the children in their bedroom at bedtime, the gestures clearly will be different from those used by war veterans at a veterans' meeting. But the gestures will usually be alike in that several of the people in the situation will use them and they often are apparently purposeless. When the pledge of allegiance is given most men salute, one way or another. But the salute does not work like teeth-clenching works in extreme anger, nor like fist-pounding, nor like holding up three fingers to show the incipience of the third point in a lecture. All of these gestures seem to do something; if you ask "Why do that?" you can answer "Because it shows anger," or "Because it emphasizes," or something like that. But of the gestures which go with cohesive language? For example, there is an old children's nursery song in which the verses are the directions for some of the gestures; one of the verses goes in part "Put your finger on your nose, on your nose," etc. What are you to tell the child who asks "Why should I put my finger on my nose?" Fortunately no child will ask. Only adults would. And then you can only say "Because everyone else does." The gestures are not of course any more purposeless than any other gestures: they just play a different role, a role which differs from the model, the clear cut situation, which we customarily use to think of gestures, e.g., fist pounding.

It is chiefly this which would tell an observer how the language was being used, too: everyone does and says the same thing. But how does one who is in the situation recognize what the language game is? To answer this question assume you are one of the people who is responding appropriately. In the next exercise we will consider inappropriate responses; in these one does run into situations in which someone in a cohesive language situation is puzzled or confused about what the language game is. But in most instances of cohesive language, it is not as if one ever raised the question "What language game is this?" Rather, one simply plays the game. Now how is it that in this situation one knows simply to go ahead and play the game?

He is surrounded by people who are not playing vocational roles; neither are they attending to personal hygiene or solving intellectual problems. Their primary purpose is to reflect group intimacy.

In some instances, of relatively "pure" cohesive language, i.e., language which is relatively unmixed with roles or purposes other than affirming group feeling, it doesn't make sense to speak of the speaker and his audience. The whole group is speaking simultaneously. And no one is listening. In some instances, however, there is a speaker addressing an audience. Then the speaker is likely to be potentially excluded from the group, to have to prove himself, and to be using language to say "We are in this together." This is the case with Churchill's address to Congress and Kennedy's address to the West Berliners. Both speeches serve less to reflect than to evoke and to establish group feeling.

In situations such as Churchill and Kennedy faced there is, of course, a desired audience response. The audience is supposed to reflect the group feeling, i.e., cheer or clap or whatever. (Contrast the means appropriate to the expression of group feeling in the streets of Berlin, the halls of Congress, the alleys of New York, the pews of a small midwestern church.) But only in a rather strained sense is there an audience response in most instances of cohesive language. We don't repeat the pledge of allegiance in order to get someone to laugh or to go to the store or to let someone know how we feel about them (as we do repeat a joke, a command, or a sweet nothing). Usually there is no audience and no desired audience response. But consider this question in relation to a slightly different version of the fifth situation: a group of teenage girls is carefully ignoring another girl as she approaches. She smiles affectedly and nervously and then tries to use the language of the group, "Now I know you're going to crow on me cuz I wanted a real swinger to bring me home." As the group continues to talk among themselves and to ignore her, she ceases to speak and her voice trails off, she stops talking and turns away. Here quite clearly there was a desired audience response, much like that which Churchill and Kennedy wanted, but here it was not forthcoming.

Which question could the audience (or an observer) sensibly ask of the speaker if it were on to his kind of language and responding intelligently? Which is most immediately or directly revelant to the language game being played in the passage? In each instance, it is the fifth. "Is he really one of us?"

Exercise 20: Responding to Cohesive Language

How does the language in each of the situations in Exercise 19 get its force? That is, what aspects of each situation would you say are necessary for the language to do the job it does? Imagine certain elements of each situation being different and see how each change affects the success of the language used. In situation one imagine one of the children trying to recite with the mother and faltering over "fender"--"fen-, fen-, fenner." Would cohesion be achieved (a) if by the time the child said "fenner" the mother was saying "to the other little dog"? (b) if the mother hesitated after saying "fender" and allowed the child to say "fenner" before she continued--"of coal dust"? In situation two imagine that a veteran drops his hand half way through the pledge of allegiance, turns to the guy next to him, and says "It's no use, Joe. I feel as if I were an outsider." Or try this: a young couple engaged to be married attends her church, although the young man has not attended church for several years; midway through a congregational prayer or response, the young man stops repeating the words of the prayer, but continues to kneel, a bit fidgety, by his fiance. After the service she asks him: "Why did you do that?" "Oh, I don't know," he answers. "I just felt awfully uncomfortable, like I didn't belong there and didn't really have a right to say the prayer. The other people didn't feel it maybe, but I did. It embarrassed me to say it." In this case the language doesn't work, and it apparently doesn't work because of its unfamiliarity. This suggests that sometimes at least what gives cohesive language its force is its familiarity. And this works, although in rather different ways, for the language of the children going to bed, the language of people repeating pledges of allegiance or the 4-H pledge, the reading of prayers in the home, the teenage slang, the song of the Marines. In some cases it is the unfamiliarity of the language to others which gives it its force: people outside of the group either don't or couldn't use the language. But the force and effectiveness of neither Churchill's nor Kennedy's speech is adequately accounted for by either the familiarity of the language to the members in the group or by the unfamiliarity of the language to the people outside of the group.

Churchill's language gains its force chiefly by showing how many things the speaker does have in common with his audience. After recognizing himself as his audience sees him at the beginning of his speech, "as an Englishman," Churchill ticks off the things he shares with his audience--American forebears, proclivity for participation in legislature, idioms ("fish out of water"), belief in democracy, and the Gettysburg ideal.

Kennedy, at the beginning of his speech, also recognizes himself as he appears to his audience, although more indirectly: "I appreciate my interpreter translating my German." He recognizes, in other words, that he strikes his audience as a foreigner. Then he focuses attention on people who are not in the group, on the outsiders ("There are many people. . ."), implicitly contrasting their attitudes or opinions with those which he and his audience share. In his last paragraph he also asserts more directly the attitudes which he and his audience share, the responsiveness to freedom and democracy. Finally, he uses repetition throughout the speech until at the end his key phrases have the sort of familiarity appropriate to cohesive language. From this sense of familiarity, of sharing attitudes, and of standing together against those of different attitudes, Kennedy's language gets its force and, hopefully, succeeds in doing the job it was intended to do.

How does the role of language in this and in the other situations in Exercise 19 differ from the roles in the previous uses? The answer should be obvious. You might get the students to articulate the obvious more quickly and clearly, however, if you made the questions more particular. That is, you might make individual assignments: how does the role of language in Exercise 19, situation 1 differ from the role of language in situation 1 in Exercises 17, 15, 13, 11, and 9?

The answers to the next two questions in Exercise 20, "How might the role of language in this situation be misunderstood?" and "With what other roles of language might it be confused?"--these are less obvious than the answer to the preceding question. It might be well to consider these two questions together, since confusion of uses is probably the most frequent and important element leading to misunderstanding of cohesive language. A crotchety aunt might object as follows to the children's nursery rhyme: "There's a clear cut instance of language failure! Those kids have no idea what a 'fender of coal dust' is. No wonder kids grow up using language so sloppily today!" If the mother in the first situation were using language directively ("Go get me a fender of coal dust") or informatively ("I think your marbles are behind the fender of coal dust") the crotchety aunt might properly object that the mother should use an expression the children would more easily understand. But here the use made of the phrase doesn't require that the children understand the informative use of "a fender of coal dust," and to act as if it did is to confuse the uses. The aunt also seems involved in another confusion; she assumes that the lack of understanding between two people who know the language is like the lack of understanding between a person who knows the language and one who doesn't.

One might similarly object (and be similarly wrongheaded) that to make school children learn the pledge of allegiance before they know how to use the word "allegiance" is to make liars out of them. A speaker at an American Legion meeting might ask his audience what the pledge really means, and suggest some answers: "It means the noblest and profoundest and most gripping emotion an American can feel!" "It means that I am willing to die for Americanism!" "It means that I am one of those people who is willing to stand up for what I believe is right." The first answer seems to think of the pledge primarily as expressive of the speaker's feeling, the second primarily as contractive, the third primarily as informative. Clearly in the right circumstances, the pledge of allegiance can be used in any one of these roles, but most of the time it isn't. Most of the time it serves simply as a group exercise--a means of demonstrating the bonds of the group.

To the third situation one might respond "What a dreadful confusion about God's Holy Word." To the fourth: "As a matter of fact, I know it was a very nice party, so your account is clearly untrustworthy." To the fifth, "What a lousy lyric!" To the sixth: "The road to ruin is paved with what might have been!" To the seventh: "But Kennedy knew that, at the very time he spoke, U. S. scientists, jurists, diplomats, and even entertainers were working with Communists!" To give such responses is to miss the point, to misunderstand the language by confusing its use with others, by confusing the situation in which this language is used with other situations in which it could be used.

The last direction in this exercise "Recall or compose further illustrations of cohesive language," is self-explanatory. You might make it more useful to the students, however, if you asked them to observe their own behavior for a day or two before answering. They usually move from group to group, from a close friendship, to the basketball team, to the family, to the barber's chair. In each group they are likely to find themselves using language cohesively--particularly in greetings, parting remarks, jokes familiar to or perhaps known only to the group, etc.

So much for the first four sections of the student packet.

IIG. The Uses of Language and the Problems of Composition

The last section of the student packet has two primary functions, to summarize and to apply. Thus it has two parts, one directed primarily to each of these two functions, first a summary, then one last set of exercises. The summary is a short essay which articulates the main ideas of the unit and suggests ways in which these ideas bear on the problems which face a student in composition. Neither the ideas nor the organization of this summary should be difficult or new to students who have gone thoughtfully through the first twenty exercises in the unit. The ideas are in effect conclusions from the observations directed by the earlier exercises and the organization of the ideas--i.e., considering each of the different uses in terms of four ideas taught in the unit--is very much like the organization of several of the earlier exercises. Thus there is not likely to be a gap for the students between Exercises 9-20 and this final summary.

But there may well be a gap from this final summary to the last composition assignments ("Some Muscle Building Exercises"). These assignments are new, different, and difficult, and the student may easily fail to see the ways in which they extend, apply, and fructify the main ideas of the unit.

The student is less likely to miss the point if he has some notion of the structure of the exercises, yet this structure is not at all clear. The first two paragraphs raise several related, general questions. The student is not supposed to rear back and toss off answers to these questions the first time through. He is simply supposed to read them and begin to consider them as questions. At this point, you may wish to have the student notice that the questions lead one to consider first how we learn to do various writing jobs, and then, second, what we can expect to learn in a composition class.

Before answering these questions, however, the student should go through the seven more particular assignments, in each of which the student is asked to observe himself and others trying to use and learning to use language for different jobs. You might present these particular exercises more effectively if you can state some of the implications of the whole, much of which might appear to the student to be pointless if not nonsensical. The first request in the exercises sounds particularly nonsensical: "Try to anticipate all of the unpublished or published writing, directed to an audience, which you will have to do in your lifetime." What in the world is the point of that? Such is likely to be the student response. The point will be somewhat clearer if the student recognizes that we are asking him to do something which is impossible. And you might bring him to that recognition by asking him to consider all of the hand tools he will have to use in his lifetime and the jobs he will use them for. He can name lots of tools and lots of jobs. But there are jobs which he won't remember, jobs which he won't anticipate, jobs which he doesn't know about yet, jobs which he can't know about yet. There are jobs for which the tools are still to be made, and the student very clearly cannot name these. An astronomer recently suggested that the first astronauts to walk on the moon may need a long pole to probe the safety of the moon's crust. What would a post hole digger for the surface of the moon look like?

The tool analogy can be usefully extended. Just as one does not learn to handle a screwdriver from learning to handle an electric drill, so one does not learn how to demonstrate causes of fiscal mismanagement by learning to write friendly letters. In short, one cannot take a writing course, learn to write, and thereby be equipped to do all of the jobs which he will be called upon to do in his lifetime. By observing himself and others trying to learn to do different kinds of jobs in writing the student can learn what to expect and what to do in a composition course as well as learn what to expect and what questions to ask in analyzing writing. Thus he has seven particular assignments. "First write a piece which puts together information which you have gathered. . . ." This first assignment is a possible one, and thus an important one for later units. The student can do this one, and can do it well: if he does not do it well he can learn to do it well in the classroom. But even this must be qualified by consideration of subject matter and context. The students should be guided into subjects which they can handle, and subjects which we can teach them to handle. They can generalize about rhythm in beat poems, the chronological age at which poets have written great lyric poetry, the frequency with which professional writers include commas after introductory adverbial modifiers, use the passive voice in dependent structures or begin sentences with "however," "and," or absolute participical phrases. They can generalize about the age at which students begin to swear, smoke, or kiss, about the useful life of car mufflers, cost of student wardrobes, relation of expensiveness and durability of basketballs, of tennis shoes, or paring knives, the frequency with which campaign promises are kept by local, state, or national political figures, by Democrats or Republicans, or (to shift from political to familial campaigns) by mothers or fathers. They may be able to generalize about plants or frogs or cell structure or cloud formation, about the frequency of the grubs on perch, or the religious and ethical beliefs of the people who supported Goldwater or Johnson or Wallace in the 1964 presidential election. They probably cannot generalize about the rapidity with which octopuses acquire conditional responses, the size of protozoa and nematods in relation to the size of tubes and cavities in which they live, the reliability of IQ tests, or the efficiency of computer programming in federal government. That is, there are clearly subjects of which the students do not know enough to gather evidence, nor we to teach them. Further, there are also subjects in which the very nature of evidence and the nature of sufficient evidence is beyond their competence and what is more beyond our competence. While the students may well stay with fairly simple subjects such as the cost and durability of car parts or clothes or household appliances, subjects on which the nature and sources of evidence are fairly obvious, yet at this point we can do ourselves a big favor by suggesting that in talking about literature or language one can cite evidence, and indeed should cite evidence if he is attempting to be informative and significant. But the exercise is primarily for the student's benefit, not for ours, so it is concerned with informative language about almost any subject within the competence of the students (and his audience). Thus the primary thing to do here is to get the students both as writers and as readers of informative language to ask "what proof is there? how good is it?"

In answering these questions they should come to see that they have to consider the subject and context of the writing. To generalize about simple physical properties in a popular magazine requires less qualification and verification than in a research report to the American Academy of Science, while to generalize about car mufflers requires less verification and qualification than to generalize about women drivers. In leading the students to raise these questions one might be inclined to go to logic texts and find the handy dandy set of all purpose questions, the half dozen rules for all occasions which the student can be given to apply to the informative efforts of his classmates. But the temptation should be resisted. Rules at this point are likely to come between the student and his observation of the way his language is working. Thus the student should approach the informative efforts of his classmates as if by looking at them he could find what does or does not constitute adequate presentation of adequate evidence.

The second exercise is again one that the student can do, can do more or less well, and can learn to do better if the subject, audience and activity are chosen sufficiently carefully. Students can use directive language effectively when writing to other students about student activities. They are often less effective when telling the mayor how to run the city or telling a congregation how to correct its morality. The subjects thus are not unlimited; the less hypothetical the situation, the more likelihood there is that the language will be effectively used. This sort of thing should emerge in the class discussion, however, rather than in the theme assignment.

The third, fourth, and fifth exercises present different problems. Here the students' language will probably not be effective, and the student probably will not be able to do anything about it. That is, the student probably cannot write effective expressive verse, an effective contrast, or an effective chant. And we cannot teach him to do so in the classroom. He is likely to write instead a parody, or a bad imitation at least, instead of the use requested. In each case the problem is largely that the ineffectiveness of the language reflects the artificiality of the situation in which it was produced. To write expressive verse on assignment, the student writer in effect must ask, "What shall I feel strongly about now?" And the answer is self-defeating. When he chooses in this way to feel strongly about something, his versified feelings are likely to sound phoney.

When the students have discussed each other's attempts to do this, you might supply them with copies of different pieces of romantic verse, some of which are self-expressive and some of which are similar, but good poetry. You might ask them to contrast Coleridge's "Frost at Midnight" with his self-expressive "Pains of Sleep," or Byron's "The Sketch" with his bitter, self-expressive "Darkness" or Kea 's "When I Have Fears" with "To Fanny." Or in Shelley's "Adonais" you might have them contrast the lapse into self-expression in stanzas XXXI XXXII with the relatively successful uses of imaginative language in the rest of the poem.

The fourth assignment, to write a contract, is like the assignment to write expressive verse: the primary source of authority for this kind of writing just isn't at hand. Any student can mechanically imitate or parody any contract, of course, even Tom Sawyer did this. And many other students, and I among them, have done the same sort of thing in writing a high school constitution to safeguard their rights; Tom Sawyer's contract didn't bind the boys, though, and my constitution for the high school didn't safeguard either student or teacher rights: these contracts quite simply were not backed up by any effective institutions.

Finally, the language the students come up with in the fifth assignment, to write some stick together language, is likely to be simply sticky language. And again it does not make sense to ask either as a student or as a teacher "What can I do to learn to make good stick together language?" The situation in which such language works isn't present in an English assignment, such language arises like the expressive language, spontaneously, not on demand. Again one can write a creditable imitation or an unintentional parody easily enough, but it is extremely unlikely that anyone will compose cohesive language that works--a slang system of a teenage in-group, a chant for a religious service, or a set of greeting and parting conventions that works. Similarly, for an English assignment, one can write a speech vaguely like Churchill's or like Kennedy's, but since it will not be one rat talking to the other rats, again, the language cannot work.

In the sixth assignment, however, they should again be back in the realm of the possible.

At this point the student has considered several examples of student attempts to use language in different ways, considered these examples moreover in very particular terms, observing the conditions in which the use occurs, the audience, subject, response, effectiveness,--and the conditions in which one might learn to handle such language. He should now be in a position to go back to the questions which preceded these writing exercises. What, given the uses which one can anticipate he must use in his lifetime, will determine in each case the effectiveness of your personal handling of the use? How and where can you best learn to increase your effectiveness?

This leads to the very last exercise, analysis of the essays from contemporary, fairly intellectual periodicals. The kind of writing represented by these essays usually is very similar to that which students read and write in the classroom. It is a use of language which does have force in the classroom and which can be learned there.

More particularly, the compilation and analysis of these essays offers an opportunity to extend and focus the concepts of this packet in such a way as to prepare specifically for the tenth grade rhetoric packets.

While a good bit of our analysis has been concerned with relatively pure examples of the six different uses we chose to look at, yet we have given some attention to the ways in which these uses are scrambled. Further we have suggested that one significant application of the six jobs which we have watched language doing is in the analysis of the rhetoric of sophisticated writing. That is, sentences and sections in an essay can be seen as doing primarily one or the other of these six jobs--and it is helpful to see them in this way. It is helpful first in giving the student a way of talking about essays in fairly responsible language.

The jobs of language at which we have looked most extensively have been only some of the many many jobs that language does. But as long as they are not taken to represent all of the jobs language does in an essay, they can be precisely and concretely and usefully applied. With them the students can see and describe particular sentences or sections as the writer's attempt to use language cohesively (as,for example, in the introduction) or informatively (as, for example, in the body) or cohesively, directively and expressively (as, for example, in the conclusion).

To see the sentences or sections within sections as used primarily to do one or the other of the jobs at which we have looked is helpful in a second way. In observing, identifying, and describing the various uses to which the writer puts his language, the student can identify the sources of force and effectiveness appropriate to this role of the language and then choose among appropriate and inappropriate responses. Finally in observing how the professional writers do these various jobs well, when they do them well, the student should be adding to his own stock of language tools and to his knowledge of their use.